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George L. Marsh

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A TEACHER'S MANUAL

FOR THE

STUDY OF ENGLISH CLASSICS

BY

GEORGE L. MARSH, Ph.D.

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PREFACE

The following pages present most of the questions and suggestions for study contained in the Manual which Professor James Finch Royster (now of the University of Texas) and I first prepared in 1902. That Manual has been frequently reprinted, with additional material as new books were issued in the Lake series. In 1912 I thoroughly revised all the old material, rearranged the books, and (then and in 1915) added about thirty new books. With the "Helps to Study" on each book appear lists of "Theme Subjects" and of "Selections for Class Reading," which were in part first printed in my Supplement to the Manual (1909). Accordingly Professor Royster is entitled to credit for many of the ideas found under the heading "Helps to Study" on books issued in the Lake series before about 1905; while I must assume sole responsibility for books added since that time and for the present form of all the material. The arrangement of books is the result of an effort to make a fairly even division, according to difficulty, among the four years of a high school course. The Introduction is here put together for the first time, though I recognize fully that few, if any, of its elements may be strictly new, on a subject so much discussed as English in our secondary schools.

G. L. M.

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INTRODUCTION

The primary object of the study of literary masterpieces in high schools is the cultivation of an intelligent appreciation and love for the best literature. This does not mean vague and gushing enthusiasm. It involves, first, intelligent reading, which implies comprehension, not merely of the words the author uses, but of his purpose in writing and the methods by which he tries to accomplish that purpose. Therefore all facts regarding the author's life, the history of his time, the background of the work in question, that truly elucidate the book, are important. But there should be no "scattering of the fire"—no time wasted on trivialities. Many biographical details are merely confusing. A historical background should concern itself only with matters that help to explain the man or the work dealt with. Literary allusions or references to famous persons should be made clear, not by the recital of general facts, but by the indication, as brief as possible, of the point of the precise reference under consideration. Larger and more important matters of general purpose, of structure, and the like, should never be obscured or neglected because of a too minute attention to details. But, subject to the qualifications just made, the accurate understanding of every word and every construction and every sentence is imperative. The student who has been permitted to jump at the conclusion that

"And every shepherd tells his tale" (*L'Allegro*, line 67)

implies a sort of story-telling contest, has not really been taught to read.

HELPS TO STUDY.

Blunders of the kind just mentioned, however, are not the particular concern of this Manual, which cannot go much into details of interpretation. For those the notes in the editions and ordinary reference works should suffice. The main purpose of the "Helps

to Study'' on the following pages is to aid teachers of English in deciding such questions as these: What matters regarding this author's career are of most importance? What points can I most profitably emphasize in relation to the plot of this novel, the characterization in this play, the organization of this argument, the style of this poem? Topics of the kinds indicated are suggested with regard to all of the works treated. No broad questions of real significance have been consciously omitted, unless already asked in the edition and referred to herein. Yet it is impossible that the work on any one book shall be exhaustive; suggestions on one book or one man may often be applied to another, and numerous modifications or amplifications may be made.

The skillful teacher will by no means ''swallow this Manual whole''—least of all turn his students loose in its pages. He will carefully go through the material on the book in hand, looking up the references to the text and the introduction, and generally mastering the work for himself. Then, according to the time available, the ability and character of his class, the possible correlation of the book in hand with other elements of the English course, and to a certain extent according to his own interest and his powers as a teacher, he will choose the topics he wishes to emphasize—the questions he wishes to have answered. And all the time he will remember that primarily his pupils must understand what they are reading, and must have their interest stimulated in every legitimate way.

One means of stimulating interest, for example, is suggested by the addition, in this revision of the Manual, of references to portraits of authors and characters in the books read, and pictures of real or imaginary scenes from the books. Another potent means will be the assigning of theme subjects in which the student is asked to deal with material from his own experience similar to material in some of the classics that he reads. Many such subjects are to be found in the following pages.

THEME SUBJECTS.

It is not to be expected, however, that a very large proportion of the pupil's themes will be suggested by the books he studies. By far the greater number should be based on his own observations and experiences. But there is no reason why his observations of some of the books read, if properly limited in scope, should not be as interesting as his observations of other kinds of things. If subjects are carefully chosen so as to bring out the student's own reactions on what he reads, and not to involve mere copying of any sort, considerable use of the masterpieces may be made in composition.

In the formulation of "Theme Subjects" in this Manual, there has been an effort to keep in mind the average capabilities of pupils in the different high-school years; and the more difficult subjects are usually reserved till the later years, when the study of the more difficult books is suggested. The emphasis is placed, especially in the lists for the earlier years, on narrative and descriptive topics calculated to rouse the interest and stir the imagination. Of course it is to be expected that teachers will often find modification or limitation desirable. Sometimes a subject that an alert and ingenious student may treat brilliantly will fall flat from the hands of most of his classmates. Often a hint as to the finding of material or the method of treatment will be desirable; and this the page references will usually enable the teacher to give with the least possible expenditure of time. Subjects assigned for one book may frequently be applied successfully to another.

SELECTIONS FOR CLASS READING.

The value of reading aloud, especially in the study of poetry or poetic prose, can hardly be over-emphasized; but the teacher must use the utmost care to secure the proper expression. Elocutionary effect of an artificial sort is not desirable. Quiet simple reading which makes the meaning unmistakable, and at the same time suggests the feeling of the lines without "tearing a passion

to tatters,'' is always best. In plays and novels the assigning of different parts may often be useful if both teacher and pupils will enter seriously into the spirit of the scene and forget to be self-conscious. Interruptions, even for the purpose of explanation, are nearly always objectionable. To secure the effect of a scene or a passage as a whole should be the main purpose of class reading.

The ''Selections for Class Reading'' herein, include what are believed to be the most striking and significant passages from the various books, but of course there is much room for differences of opinion. It is not assumed that reading of all the passages here suggested (or only these) should be done; here, as always, the teacher must adapt the suggestions to his own needs. In some selections, for instance from *Macbeth*, omissions may seem desirable in mixed classes; but it is surely not wise to exclude the whole of a great scene because of the need of such omissions. In his use of the suggestions the teacher should be particularly careful, if his reading must be much limited, to make discriminating choice from the rather numerous passages pointed out. Definitely marked units are always to be preferred to mere fragments; and when the latter are read aloud, they should be fitted into the context by means of whatever explanation is necessary to insure understanding and appreciation.

These, then, are the great results to be desired—understanding and appreciation; understanding of meanings, understanding of effects, appreciation of whatever is excellent about the work studied or its author. With true understanding will usually come some liking for what is understood, and by insensible degrees a taste for the best will be formed. The teacher who can choose intelligently the masterpieces to be studied and the considerations to be emphasized with regard to each, and who can revivify each author and each book, will wield an inestimable influence. If this Manual helps any teacher thus to choose wisely, if it suggests any means of revivifying ''poets dead and gone,'' it will amply serve its purpose.

TEACHER'S MANUAL

FOR THE LAKE ENGLISH CLASSICS

IVANHOE. Sir Walter Scott. Edited by William Edward Simonds, Ph.D., Professor of English Literature, Knox College. Chicago: Scott, Foresman and Company. pp. 620. 45 cents.

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Helps to Study

Questions on the life of Scott may be found under *Marmion,* p. 42 below.

IVANHOE—GENERAL FACTS:

What departure of Scott in choice of subjects does *Ivanhoe* mark (p. 21)?

What is the origin of the name (p. 22)? Was Ivanhoe a historical character?

What were Scott's sources for this book?

What is the rank of *Ivanhoe* among Scott's works?

What pen name is used in this book? Why (p. 21)?

SETTING AND SITUATION:

What is the time of the story (p. 41)? Its duration in time? Note indications of the lapse of time (pp. 228, 456, 467, 511, etc.).

Of what race were the rulers of England (p. 43)? The common people? What were the relations between the two races (pp. 51, 130, etc.)? How does Scott account for their becoming one race?

What is the location of the story? Note on the map (p. 40) the different places mentioned.

Is the formal introduction end-

ing on page 44 interesting? Can you think of any other way in which the novel might have been introduced?

DEVELOPMENT OF THE PLOT:

What purpose does the conversation between Gurth and Wamba in Chap. I serve?

Summarize briefly the hints in Chap. II as to the station and importance to the story of Cedric and his family (pp. 63, 65, etc.). What purpose can you see for all these hints before we meet the persons?

Trace through Chaps. I and II the indications of a storm (pp. 52, 69)? What purpose is there in having a storm come?

Trace through Chaps. II and III hints as to the feeling of Cedric and Rowena toward Cedric's son (pp. 66, 76, 79).

Summarize the action that takes place during Chaps. III, IV, and V, noting particularly the successive appearances of the different important characters and the theatric character of the action.

Why does Scott have the Palmer, rather than some other character in the story, offer his seat to the Jew (p. 92)?

Are there any hints in Chap. VI that the Palmer is perhaps not really a palmer (pp. 110, 111, 116)?

What is the significance of the encounter, in Chap. VII, of Athelstane, Cedric, and the yeoman, with Prince John and his company?

What effect do you think Scott wished to secure by the delay in the tournament (p. 142)?

Is there any evidence in Chap. X that Rebecca is especially interested in the Disinherited Knight?

What purpose does Chap. XI serve in the development of the story? Who were the robbers and why did they act as they did?

In Chap. XII why did Athelstane array himself on the side of the Templar (p. 186)?

What effect is produced by the disappearance of the Black Sluggard at the conclusion of the tournament?

What is the meaning of the message received by Prince John, page 201?

What does the repeated singling out of the yeoman Locksley (pp. 126, 132, 158, etc.) indicate as to his importance in the story?

What purpose does the encounter of the Black Knight and the Clerk of Copmanhurst (Chaps. XVI and XVII) serve? Point out the chapters, both before and after, with which its action is directly connected. Does it serve any other good purpose besides its direct connection with the plot?

In Chap. XIX, why is no revelation made as to the identity of the sick man with the Jew, and why do Cedric and Rowena show no curiosity?

Notice in Chaps. XIX and XX the natural way in which the persons who are to take part in the siege of Torquilstone are brought together, and how they have all been previously, in one way or another, sympathizers with the persons confined in the castle.

In Chap. XXI what is the purpose of Cedric's reminiscences (pp. 282-85)?

Note resemblances of Chap. XXII to *The Merchant of Venice*. What dramatic effect is prominent in this chapter?

Does the matter at the end of Chap. XXIII, beginning with the last paragraph on page 306, belong properly with the story? What better place can you suggest for it?

What one important event stops all the evil schemes attempted in Chaps XXI-XXIV? Note the suspense in each story, the climax which each reaches, the similarities and contrasts between them. Compare the actions of Rowena and Rebecca.

In Chap. XXV what is the effect of the semi-comic challenge (pp. 325, 326) introduced in the midst of an action so serious?

What purpose does the story of Ulrica, Chap. XXVII, serve in relation to the future progress of the story?

In Chap. XXIX how is the account of the assault presented? Is the method effective? What other sort of description of the assault is given (pp. 408 ff.)?

What powerful dramatic climax is there in Chap. XXX?

What action in the early part of the book does the Black Knight's whispering to De Bracy remind you of (pp. 412, 111)? What is the purpose of so many hints as to the identity of the Black Knight?

What is the purpose of the long talk of Beaumanoir on pages 472 ff.?

Point out in order the most important events in the trial of Rebecca, Chaps. XXXVII and XXXVIII. Do you find this part of the book any less interesting than what precedes? If so, why?

In what ways in Chap. XXXIX and before are we prepared for Bois-Guilbert's taking up arms against Rebecca's cause? Make clear the chain of circumstances that is linked around him (pp. 532, 533, etc.).

Note how in Chap. XL (p. 537) we are prepared for Ivanhoe's speedy recovery in time to fight for Rebecca.

Why does Scott have Wamba blow the bugle (p. 548)?

Does the unexpected reappearance of Athelstane (p. 575) seem reasonable and natural? Is it sufficiently accounted for?

How does Cedric become reconciled with Ivanhoe?

Do you know any other story in which a champion, demanded by a woman wrongly accused, appears at the last moment, as in *Ivanhoe*? (Cf. *Lohengrin*.)

Is it effective to have Ivanhoe win not by force of arms but by chance at the end of Chap. XLIII? Are there any reasons why it would not have been reasonable to have him win by superior prowess?

Do you find other scenes (besides those listed, pp. 28, 29) worthy of being ranked equal in importance with any of those?

Point out a scene (not necessarily one of these larger ones) illustrating each one of the following matters referred to at the bottom of page 29: (1) presenting portraits of the persons concerned (e. g., pp. 46-48); (2) containing the germ from which subsequent action is to spring (pp. 81 ff.); (3) designed chiefly for contrast and relief; (4) for spectacular effect (pp. 121 ff.).

Point out a scene in which the action moves very rapidly (e. g., pp. 193-95); another in which it is very slow (pp. 231 ff.); another in which the

author goes back to pick up a thread in his narrative (pp. 364 ff.).

CHARACTERS:

Do the characters in *Ivanhoe* seem to you like real people? Name any who do not. In answering this question make allowance for the fact that the book is a romance dealing with people of a very remote time, but that nevertheless it must be true to human nature in general.

Point out good examples of each of the different ways revealing character: (1) by direct comment of the author; (2) by what the character says and does; (3) by what other people say about the character; (4) by the effect the character has on others.

Who is the hero of this book? The heroine? How does our interest in the fortunes of Richard compare with our interest in the fortunes of Ivanhoe? Our interest in Rebecca with that in Rowena? Which of the two women do you admire more? Why? With which do you think Scott had the greater sympathy? Why?

Are any of the prominent figures in *Ivanhoe* brought in without previous mention? Note the way in which interest is often aroused in a person before he appears (e. g., pp. 51, 64, etc.).

To what extent is the language of different characters made different according to their race or station? Are these differences such as are suggested in the scene between Gurth and Wamba (pp. 50, 51)? Note particularly, in this regard, the language of Isaac, of Friar Tuck, of the Grand Master of the Templars.

Point out clearly the ruling motives of the following characters (referred to by the numbers on pp. 37, 38): Numbers 1, 4, 15, 16, 41, 45. Are there any occasions on which the ruling motive of one of these characters is made too prominent?

VOCABULARY:

Make a list of words found in two or three pages (394-97; 180-83; 202-9; 422-26; 471-76) that refer to ancient manners and customs.

Count the number of words of Latin origin and the number of Saxon origin on any one page, and find the percentage of each.

Are the words well chosen? Is the principle of choice precision or picturesqueness?

Examine carefully the words which are annotated and any others which are unusual or used with notable felicity.

SENTENCES:

Notice carefully in all the reading, grammatical constructions not now regarded correct, and idioms not used at the present time.

Criticize, for example, for grammatical construction, the following: page 48, line 6, "which circumstance," and similar constructions on page 71, etc.; page 67, middle, mixed pronouns in sentence beginning, "Whosoever thou art," and many similar examples; page 85, line 13, "at his ward appearing," and similar constructions on page 157, and elsewhere; page 290, near top, the "and which" construc-

tion, which is found a number of times elsewhere; page 337, "They might be whomsoever," etc.

Explain all uses of *shall* and *will*, *would* and *should*, near bottom of page 215 and top of page 216, and near bottom of page 368, and elsewhere. (Cf. Herrick and Damon, pp. 263-67.)

Comment on order and use of subjunctive in paragraph on page 337, beginning "No, by St. Dunstan," etc.

Take two or three detached paragraphs containing long sentences and see if clearness and force could not be gained by breaking some of the sentences up into shorter ones. (Cf. Herrick and Damon, Chap. XXI.)

Theme Subjects

1. Sketch of the life of Scott (pp. 17-24).

2. The story of "Meikle-Mouthed Meg" (p. 17; cf. Browning's "Muckle-Mouth Meg").

3. The historical setting of *Ivanhoe* (pp. 25, 26, 41-44, etc.).

4. Description of any of the important scenes listed on pages 28, 29.

5. Dramatization of any of the scenes listed on page 30.

6. Character sketches of any of the chief personages. (See hints on pp. 32-34.)

7. Isaac of York and Shylock (p. 33, and the various chapters in which Isaac is prominent).

8. King John as presented by Scott and by Shakspere (p. 33). (See Terry's *History of England*, pp. 104-113.)

9. Wamba as a type of the mediaeval professional jester (cf. Shakspere's fools).

10. The steps in the identification of Ivanhoe, the Black Knight, Locksley. (See, respectively, (a) pp. 95, 111, 116, 144, 155, 161, 163, 197; (b) pp. 34, 151, 193, 201, 239, 388, 412, 459, 551; (c) pp. 126, 132, 265, 268, 552, etc.)

11. The story of any of the different well marked divisions of the book.

12. Description of appearance and attire of some striking person with whom the student is acquainted, after the elaborate manner of Scott (as on pp. 53-58, 72, 80, 85, 128, etc.).

13. Description of some interesting house, or other building, after the manner of Scott (as on pp. 70, 71).

14. An account of a football game in Scott's style or rewrite the story of the tournament in modern newspaper style.

15. The mediaeval attitude toward the Jews. (See pp. 113, 125, 209, 260, Chap. XXII, etc.)

16. An account of a real or imaginary meeting of the student with some odd character (hermit, hunter, or the like), in a forest or other out-of-the-way place. (Cf. pp. 231 ff.)

17. Discussion of the comparative interest and charm of Rebecca and Rowena.

18. Rewrite the conclusion of the story. (In this connection reference may be made to Thackeray's *Rebecca and Rowena*.)

19. Bring Ivanhoe to life in your own city today and describe his impressions.

Selections for Class Reading

1.—Gurth and Wamba (pp. 45-52.)

2.—Cedric at home (pp. 70-79).

3.—The setting of the tournament and the gathering of the crowd (pp. 121-29.)

4.—The first day's combats (pp. 137-48).

5.—The second day's combats (pp. 184-95).

6.—The archery contest (pp. 202-209).

7.—In connection with the tournament read some newspaper account of a live football or baseball game. Contrast (1) style, (2) national idea of sport.

8.—Gurth in Isaac's house (pp. 167-73).

9.—The Black Knight and the Holy Clerk of Copmanhurst (pp. 231-48).

10.—Isaac in the dungeon (pp. 288-98).

11.—Rebecca in the turret (pp. 309-22).

12.—Wamba's defiance (pp. 324-26).

13.—Rebecca watching the siege of Torquilstone (pp. 383-93).

14.—The death of Front-de-Boeuf (pp. 397-404).

15.—Ulrica's death song (pp. 419-21).

16.—The trial of Rebecca (pp. 493-508).

17.—Rebecca's hymn (pp. 520-21).

18.—Richard reveals himself (pp. 551-63).

19.—Athelstane reappears (pp. 574-82).

20.—The combat on behalf of Rebecca (pp. 583-84, 587-97).

THE RIME OF THE ANCIENT MARINER. Samuel Taylor Coleridge. **THE VISION OF SIR LAUNFAL.** James Russell Lowell. Edited by William Vaughn Moody, A.M. Chicago: Scott, Foresman and Company. pp. 103. 25 cents.

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Life of Coleridge.
Critical comment.
TEXT.
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THE VISION OF SIR LAUNFAL.
INTRODUCTION.
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NOTES.

Helps to Study

LIFE OF COLERIDGE:

Where was he born and when? What was his father's occupation and character? (p. 6).

Where was Coleridge educated? What important person did he meet at this school? What was his reputation at school?

What characteristic does the incident related on page 7 show,

which was prominent later in Coleridge's poetry?

Whose poetical influence came over him at an early age, and of what advantage was it (p. 8)?

What university did Coleridge attend, and who was his most important friend there? What historical event was of especial influence at the time (p. 8)?

In what great scheme were Coleridge and Southey associated (p. 9)?

How did Coleridge attempt to make a living after leaving the university?

Under whose influence did Coleridge do most of his best poetical work (p. 12)?

What foreign visit did he make, and what was its effect on his literary aspirations (p. 16)?

What dangerous habit affected his achievement, and for how long (p. 17)? Name a great contemporary of Coleridge who had the same trouble.

What was Coleridge's occupation during the latter part of his life?

When did he die?

Tell something as to the importance in literary history of the volume in which *The Ancient Mariner* was first published (p. 14). In what two different ways was the "return to nature" illustrated in the contents of *Lyrical Ballads* (p. 15)?

THE ANCIENT MARINER:

Describe how this poem came to be written (pp. 13, 14). What was Wordsworth's share in it? Distinguish carefully between the work of Wordsworth and that of Coleridge. Do you find the characteristics attributed to Wordsworth in the lines he is said to have suggested for *The Ancient Mariner*?

What is the main lesson of the poem? Is it made too prominent in any place?

What two kinds of torture does the Mariner have to endure? How is the spell over him broken?

Point out ways in which the poem is given a supernatural atmosphere (note p. 61).

Who are the speakers in stanzas I, II, and III?

What are the antecedents of the pronouns in III and IV?

Point out indications of directions and localities in VII, VIII, XXI, and anywhere else you find them in the poem.

Point out striking examples of dramatic suggestions as to the appearance or action of the Mariner (XX, etc.).

Are we told directly who are the occupants of the phantom ship (XLIV, etc.)? What method is used? Is it effective? Why?

What is the purpose of the wedding guest's interruptions (LII, LXXIX)? The purpose of the Mariner's reference in CXXXV to the wedding?

What is the metrical form of the poem? Describe the commonest variations from the normal line (p. 23) and give examples of each, chosen from your own reading. What variations of stanza do you find? Give examples.

What is the effect of the rhymes in XII?

Comment on metrical effects in stanzas XXXV, XLVIII, LVIII, LXXXVII. Select other stanzas in which you find striking metrical effects.

Point out several good examples of alliteration.

What is the purpose and effect of the old words? Make a list of the obsolete words you find? What strikingly commonplace, almost vulgar words do you find?

Point out some extremely simple figures, taken from common life. Are they effective? Comment on XLVII and the gloss, with special reference to the effect of the verbs and figures. Comment on the figures and sound effects in LXXXII-IV.

Point out good examples of the use of specific words.

From references to sounds and from the meter of this poem what should you say as to Coleridge's musical sense?

What conclusion do you reach as to his imagination?

The Ancient Mariner—Theme Subjects

1. The life of Coleridge (pp. 6-17).
2. Character sketch of Coleridge (pp. 7-18).
3. Coleridge and his famous friends (pp. 7-18).
4. The genesis of *The Ancient Mariner* (pp. 13, 14).
5. The story of *The Ancient Mariner*. (Tell in plain, simple language just what happens.)
6. The geography of the poem. (Where does the ship go and how is its course indicated?)
7. The teaching of the poem (pp. 19, 20, 59).
8. Character sketch of the Ancient Mariner.
9. The character, and function in the poem, of the Wedding-Guest.
10. Nature pictures in the poem (especially pp. 29, 30, 33, 34, 38, 41, 44, 52, etc.).
11. The meter and metrical effects (pp. 22-24, 30, 35, 46, etc.).
12. Paraphrases of different striking portions of the poem (e. g., the following well marked scenes or tableaux: pp. 29-31, 32-34, 35-38, 39-42, 51-58, etc.).

Selections for Class Reading

1.—The storm (pp. 29, 30).
2.—The calm (pp. 33, 34).
3.—A sail appears (pp. 35, 36).
4.—The Spectre-Woman and her mate (p. 37).
5.—The Mariner's companions die (pp. 37, 38).
6.—The Mariner's solitude (pp. 39-41).
7.—The bodies of the crew are inspired (pp. 44, 45).
8.—Pleasant sounds (p. 46).
9.—The curse is expiated (pp. 50, 51).
10.—The Mariner's penance (pp. 58, 59).

Sir Launfal—Helps to Study

LIFE OF LOWELL:

Where was Lowell educated, and for what profession did he study (p. 67)?

How did he make his start in literature? With what works, and when, did he first meet real success (p. 70)?

Where did he live during most of his life? What diplomatic positions did he hold (p. 68)?

What is the nature of *The Biglow Papers* (p. 70)?

What important writing besides poetry did Lowell do?

THE VISION OF SIR LAUNFAL:

What was the Holy Grail? What was the cause of its disappearance? Who searched for it, and —according to the common story—by whom was it found (p. 71)?

What can you say as to the antiquity and literary importance of this legend?

In what ways did Lowell enlarge the "circle of competition"? And what additional conditions to success did he impose?

Outline the changes wrought in Sir Launfal during his search for the Grail (pp. 72, 73)?

What, then, is the essential moral lesson of this poem? Why was Lowell particularly well suited to enforce the moral of this poem (pp. 73, 74)?

What is the purpose and effect of the first stanza in relation to the rest of the poem?

Where does the "Vision" begin and where does it end?

Note the editor's questions on page 79, Introduction.

In what two ways does Sir Launfal see himself in his dream (note, p. 100)? Point out instances of each.

What is the poet's purpose in introducing the caravan in Part II, stanza III?

What is the most prominent poetical quality in this poem (pp. 76, 77)? Choose for yourself several of the most striking examples of it.

Trace out in detail the figure begun by the word "outpost," page 88, line 1.

Notice how architectural terms run through the Prelude to Part II.

Note questions on pages 101, 103, as to figures, and on page 99 as to the metrical effect of the first stanza. Scan line 6, page 98.

Point out some good examples of alliteration.

How does this poem compare with *The Ancient Mariner* in imagination? In metrical effects? In musical effect?

The Vision of Sir Launfal—Theme Subjects

1. Lowell's life (pp. 67-70).
2. The story of the Holy Grail (pp. 71-73).
3. Tennyson's treatment of the Grail story. (See particularly "The Last Tournament.")
4. Lowell's variations from the ordinary versions of the Grail story (pp. 71-73).
5. The development of Sir Launfal's character during his search for the Grail.
6. The moral lesson of this poem (pp. 73-75).
7. Nature pictures in the poem; e. g.:
   "A day in June" (pp. 84-86).
   A winter scene (pp. 91-93).
8. Paraphrases of the pictures just mentioned may be asked.
9. The story of Sir Launfal.
10. The relations of the preludes to the main parts of the poem (p. 79).

Selections for Class Reading

1.—A day in June (pp. 84-86).
2.—Sir Launfal and the leper (pp. 89-90).
3.—A winter scene (pp. 91-93).
4.—Sir Launfal's return (pp. 94-95).
5.—The transformation of the leper (pp. 97-98).

THE MERCHANT OF VENICE. William Shakspere. Edited by Robert Morss Lovett, Professor of English, the University of Chicago. Chicago: Scott, Foresman and Company. pp. 172. 25 cents.

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Helps to Study

For questions and suggestions on the drama before Shakspere and on his life, see *A Midsummernight's Dream*, p. 23 below.

THE MERCHANT OF VENICE—DATE AND SOURCES:

What is the method employed in determining the date of Shakspere's plays (pp. 18 ff.)? How is it applied to *The Merchant of Venice*? What is the probable date of composition?

Are Shakspere's plots usually original with him? What are the probable sources of the plot of this play?

Show how the pound of flesh story differs from its Italian form in *Il Pecorone* (p. 21) and how the casket story is changed from the tale in the *Gesta Romanorum* (p. 24). How does Shakspere make one plot of the two stories?

What is the source of the Launcelot Gobbo and the Lorenzo-Jessica stories (p. 25)?

Determine for yourself the time action of the play. Do you agree with what is said on page 32?

DEVELOPMENT OF THE PLOT:

I. Does the discussion of Antonio's argosies in I, i, foretell his later ruin?

What function have Salanio and Salarino?

What dramatic purpose does the character of Gratiano serve? How is the purpose brought out in the first act?

How are the relations between Antonio and Bassanio brought out in the first scene?

What exposition is given in the second scene (pp. 53 ff.)? What device is used for describing the suitors. How does Bassanio stand?

Has there been any mention of the bond previous to the third scene? Does this scene help the plot or is it a scene of character exposition?

Explain Shylock's attitude toward Antonio (p. 60).

What warning note is struck (p. 65)?

Sum up the extent to which the plot is unfolded in Act I.

II. How does Launcelot Gobbo connect the two main stories? What other function has he?

Can you justify the length of

scene iii? What does it accomplish?

Does Shylock have any intimation of the treachery of his daughter (p. 80)? Why has Shylock parted with Launcelot?

Is scene viii a scene of action or of description?

How have matters been "complicated" in Act II? How has the plot been advanced?

III. Where does Antonio's downfall begin? Who started the rumor that Antonio's ships were wrecked?

Note Shylock's warning (p. 98). Notice how he jumps at any word of Antonio's distress (p. 100). Is Tubal sympathetic or is he purposely vexing Shylock?

What plot is brought to an end in scene ii and what two new plots begin (ll. 74, 196)?

When does the news of Antonio's misfortune reach Bassanio?

What does scene iii accomplish in the plot? What new incident does scene iv introduce? How does scene v retard the action?

IV. Why did not Antonio escape?

Why does Gratiano speak (p. 128)?

Why do we pay no attention to the improbability of Portia's disguise?

Why is the panegyric on mercy introduced (p. 131)?

Why does Portia lead Shylock to believe that he will win his cause?

When does she make the fatal revelation as to the drop of blood?

How are the threads of the other plots taken up after Shylock's "exit"?

What zest is given to the end of IV, i, by the fact that the players were boys (cf. Neilson's *Julius Caesar*, p. 23)?

Suppose the play ended with Act IV, what effect would it have? (Edmund Kean—and others—omitted the fifth act.)

V. The main plot and the most important sub-plot have been finished at the end of Act IV. What remains for Act V?

Note the exquisite lyric poetry of scene i, and have the encomium on music (p. 146) memorized.

How is the ring story introduced? What ending has it?

What do you think of the ending of the play?

THE PLOT IN GENERAL:

Why does Antonio borrow money of Shylock, his particular enemy (I, i, 130; I, iii, 65)?

How does Shakspere make it seem probable that such an absurd bond should be proposed?

What was Shylock's purpose concerning the bond when it was first proposed (I, iii, 48)? Was his purpose modified in any way before the bond was fulfilled?

In what different ways is the story of the rings helpful to the play?

How are the conditions to which Arragon swears (p. 91) to be enforced?

What do you think of the wit of Launcelot Gobbo?

Is there any excuse for Jessica's treatment of her father, or for not paying Shylock the money that Antonio and Bassanio had borrowed from him?

For what moral lesson does Shakspere use the casket story?

THE FORM OF THE PLAY:

What is the meter in which Shakspere's dramas were written?

What are the chief variations from the normal line (pp. 34-36)?

What is the rule generally observed in the use of blank verse and prose?

Find examples of and explain grammatical peculiarities, such as are explained on pages 38-42.

Theme Subjects

1. Shakspere's life (pp. 3-7).
2. The drama before Shakspere (pp. 7-13).
3. The stage of Shakspere's time (with illustration of how different parts of this play were presumably staged; e. g., p. 83).
4. The bond story and its source (pp. 21-24).
5. The casket story and its source (pp. 24, 25).
6. The story of Jessica and its source (pp. 25, 26).
7. Synopses of various acts or scenes, or of episodes indicated in Selections for Class Reading below.
8. Character sketches of the leading personages, especially Shylock, Antonio, Portia, Bassanio, Launcelot Gobbo.
9. A defense of Shylock.
10. Some moral lessons from the play.
11. The tragic element in this play.
12. The purpose of the last act (pp. 29, 144 ff.).
13. Shylock and Isaac (see theme subjects for *Ivanhoe*).
14. Another way of concluding the trial scene.
15. Antonio's friends. (Are they differentiated from one another? Have they distinct individualities?)
16. Portia's suitors. (Apply questions just given.)
17. Compare Bassanio to fortune hunters that seek American heiresses today.
18. Portia was an intellectual woman. Would she have been in favor of woman's suffrage?

Selections for Class Reading

1.—Antonio and his friends (pp. 45-49).
2.—Bassanio and Antonio (pp. 50-52).
3.—Portia on her suitors (pp. 53-57).
4.—Antonio and Shylock (pp. 60-65).
5.—Portia and Morocco (pp. 66-68, 85-88).
6.—Launcelot Gobbo and his father (pp. 68-74).
7.—Portia and Arragon (pp. 91-94).
8.—Shylock on the elopement of Jessica (pp. 89, 97-101).
9.—Portia and Bassanio (pp. 101-108).
10.—The trial scene (pp. 130-139).
11.—The story of the rings (pp. 139-43, 150-55).
12.—The moonlight scene (pp. 144-48).

A MIDSUMMER NIGHT'S DREAM. William Shakspere. Edited by William Allan Neilson, M.A., Ph.D., Harvard University. Chicago: Scott, Foresman and Company. pp. 146. 25 cents.

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Helps to Study

[Note: The first two groups below will apply equally to all the plays from Shakspere in the Lake series, since all (except *The Merchant of Venice*) have practically the same Introduction by the same editor.]

THE DRAMA:

In what did the drama originate?

Describe briefly the miracle plays, telling where they were performed, by whom, and what, in general, was their subject matter (pp. 16, 17).

What elements were contained in the miracle plays that had an influence toward the development of comedy?

What were moralities? Interludes?

What foreign influences contributed to the development of the Elizabethan drama (pp. 19, 20)?

Name several of Shakspere's predecessors in the drama. Who was the greatest of them?

Describe briefly the theatre of Shakspere's day (pp. 26, 27). The characteristics of a Shaksperean audience. Did Shakspere write his plays for posterity or to please an Elizabethan audience?

SHAKSPERE'S CAREER:

When and where was Shakspere born?

What can you say as to his education (p. 21)? His occupations before he went to London?

What do we know about his early years in London?

What were his first dramatic efforts (p. 24)? What other literary work, besides the writing of plays, did he do?

Learn the general characteristics of Shakspere's work during each of the four periods into which it is divided, and the names of representative plays of each period (pp. 29, 30).

A MIDSUMMER-NIGHT'S DREAM—EXTERNAL FACTS:

What is the probable date of this play (p. 32)? What are the evidences by which this conclusion is reached? What are the early editions of it and when did they appear (p. 34)?

Wherein does this play notably differ from most of Shakspere's works in relation to a source (p. 34)? What English writers before Shakspere may have furnished some hints? What is it important to remember about Shakspere's use of fairy lore (pp. 35-37)?

Are there reasons for thinking this play was not intended for the ordinary stage (pp. 37, 38)?

Test the metrical characteristics of the play by making whatever additions you can to the examples of use of rhyme mentioned on page 38. For what purposes is prose used (p. 39)?

Find additional examples of the various uses of language mentioned on pages 42-44. Of the metrical irregularities (pp. 39-41).

PROGRESS OF THE PLAY:

What specific act starts the play moving (p. 133)? This may be called the "exciting force." What relation has the preceding matter to the main action?

Note possible indications of Queen Elizabeth's expected presence at the first presentation of this play (pp. 50, 66, 67).

Is it natural that Lysander and Hermia should be left together (p. 51)? Can you suggest a manner of handling the scene—the exits, grouping, and moving of characters, etc.—that will make this seem more natural? What effort is made to account for leaving the two alone?

Note the antithesis and balance in the one-line speeches on pages 52, 54. Are there similar examples elsewhere in the play? What is the effect of such devices?

Is Helena's resolve to tell Demetrius of Hermia's flight reasonable (p. 56)? Or did the dramatist simply have to get his people to the wood, by any hook or crook?

What broadly contrasted groups of human characters in the play are presented in scenes i and ii of Act I? What connections are made between the two groups (p. 136)?

What was an "interlude" (p. 136)? What sort of dramatic productions are burlesqued in I, ii (p. 57)? Note how, in all scenes similar to this, Shakspere reflects the theatric conditions of his time.

How are the fairy characters which are introduced in II, i, given an important relation to the human characters and the main plot of the play (p. 138)?

Note resemblances of what is said about Robin Goodfellow (pp. 62, 63) to things said about Queen Mab in Mercutio's famous speech in *Romeo and Juliet* (pp. 36, 37).

Is there any good reason within the play for Titania's long speech on pages 64, 65? Does the answer to the foregoing question affect one's judgment as to the use of this speech in trying to determine the date of the play (p. 33)?

What portion of II, i, has been given an allegorical interpretation (p. 141)? Is the undoubted personal allusion of this passage objectionable in a play set in Athens?

Note in detail the skillful way in which Puck's compliance with Oberon's instructions is made to result in the opposite way from that intended (II, ii).

Does Bottom know he is changed (p. 82)? What is the effect (p. 145)? Why is he chosen from

among the artisans to receive the ass's head?

What purpose is served by Robin's telling in detail about action that has already been witnessed (pp. 86, 87)?

What first step toward the solution of the complications of the plot is taken in III, ii?

What differences in appearance between Helena and Hermia are brought out in the course of the dialogue (pp. 96, 97, etc.)? Are there any distinct differences of character? How about Demetrius and Lysander in this regard? Do Helena's conclusions as to a conspiracy to mock her (p. 93) seem reasonable? Is the quarrel between her and Hermia worked up naturally? Does it unduly lower their dignity as heroines, or is it in any way objectionable?

Where is the complication of the plot complete?

Is it necessary, and effective, to have Oberon *tell* what he is going to do (p. 100)—how he will have the various complications unravelled? Does he tell so much as to cause readers or audience to lose interest? Apply the foregoing also to Oberon's speech on page 106.

Note the use of stanzaic forms for balanced speeches (pp. 90, 91, 103, etc.). What is the effect?

Why does Oberon himself release Titania from the spell, while Puck releases the other victims? Is the reconciliation of O. and T. made to appear complete and reasonable?

How do Theseus and Hippolyta happen to come to the wood (p. 110)? And why is no trouble made about finding the young people there? Why does Theseus no longer support Hermia's father in his choice of Demetrius for her?

Why is Bottom the last of the bewitched mortals to awake? How is his first speech on awaking to be accounted for (p. 149)?

What striking comic device is used in Quince's Prologue (p. 151)? Work out what is really meant, as contrasted with what he actually says.

Note differences in both meter and language between the fanciful verse of the fairies and the burlesque lyric forms used by the artisan-actors (pp. 127 ff.).

Are the comments of the auditors effectively worked in with the interlude in V, i?

Why should the fairies come in again at the very end? (See p. 150.)

What is the function of the last act in relation to the real plot of the play? Would you wish it cut off?

What significant things about poetry and drama are said during the last act (pp. 116, 124)?

GENERAL CONSIDERATIONS:

How long does the action last? Note hints as to time throughout the play. Which imply a longer and which a shorter duration? What reasons are there for such "double time?"

Which is the more important in this play—the fairy element or the human element? Are the fairies made to appear more natural through their associations with human beings? How are the fairies different from the mortals? Is Puck materially unlike the other fairies? Compare and contrast him with Ariel in *The Tempest*.

Is it in any way objectionable that Shakspere brought together in one play characters

from Greek mythology, from English folk lore, and from the common life of his own time?

What line within the play may be said to express its main theme (p. 52)? Is this sufficient? Discuss the point as to the main theme.

Contrast the wholly comic use of a play within a play here, with the tragic use of such a play in *Hamlet*.

What difficulties are there in effective staging of *A Midsummer-Night's Dream*? Let those who have ever seen it played give their impressions.

In what ways does this play seem the work of a young man? Contrast *The Tempest*, a similar sort of play written much later in Shakspere's life.

Does the comedy of this play result mainly from character or from situation? Cf. *A Comedy of Errors* on this point. Is the individual character of any personage especially significant? Whom do you consider the most important figure in the matter of dramatic portraiture?

Theme Subjects

(See theme subjects on other plays by Shakspere.)

1. Allusions to contemporary persons and events in this play (pp. 33, 38).

2. *A Midsummer-Night's Dream* and possible sources (pp. 34-37).

3. Narrative themes on the different stories involved, e. g.:

Hermia and Lysander.
Helena and Demetrius.
Oberon and Titania's quarrel.
The translation of Bottom.
Theseus and Hippolyta.

4. The play within the play (its purpose, its story, how it may be assumed to have been staged, etc.).

5. Shakspere and English fairy lore (pp. 35-37).

6. Character sketch of Robin Goodfellow; of Theseus; of Bottom.

7. The quartet of young lovers. (Are they individualized?)

8. The structure of the play. (Note the gradually increasing complications, followed by rapid unravelling, mainly by the fairies.)

9. The satiric element (in the dramatic aspirations of the artisans).

10. Metrical characteristics of *A Midsummer-Night's Dream* (pp. 38 ff.).

11. Develop and explain the views about poetry and the drama to be found on pages 116, 124.

12. *A Midsummer-Night's Dream* on the stage. (Is it staged often; difficult or easy to play? Let any who have seen it played write their impressions.)

Selections for Class Reading

1.—The complaint against Hermia (pp. 48-51).

2.—Quince assigns parts in an interlude (pp. 56-60).

3.—Robin Goodfellow (pp. 61-63).

4.—The quarrel of Oberon and Titania (pp. 63-66).

5.—Oberon's plot (pp. 66-7, 70).

6.—The fairy songs (pp. 71, 72, 90).

7.—Planning for the play (pp. 78-82).

8.—Titania and Bottom (pp. 83-86).

9.—Bottom and the fairies (pp. 105-7).

10.—The power of imagination (pp. 116, 117).

11.—The climax of the interlude (pp. 126-29).

12.—The conclusion by the fairies (pp. 130-32).

THE SKETCH BOOK. Washington Irving. Edited by George Philip Krapp, Ph.D., Professor of English, Columbia University. Chicago: Scott, Foresman and Company. pp. 476. 40 cents.

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I. Biography of Irving.

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LIFE OF IRVING:

When and where was he born? What was the condition of the country at the time (pp. 8, 9)?

Where were his early years spent? Describe some of the occupations of his youth which had an influence on his literary work (pp. 10, 11).

What was the extent of his education? For what profession did he study? With what success (p. 11)?

Tell something of the extent and duration of Irving's travels (pp. 12, 19, etc.).

What positions did he hold in the diplomatic service of the United States?

Where did he live and what was his occupation after returning to America (p. 21)?

When did he die?

HIS WORKS:

What was his first important literary venture (p. 13)? Its success?

What is noteworthy about the purpose, tone, and effect of the *Knickerbocker History* (pp. 14, 15)?

When and under what circumstances was *The Sketch Book* written (p. 16)? Compare with the circumstances under which most of Scott's novels were written. What was the success

of *The Sketch Book?* Its results for Irving?

When did *Tales of a Traveller* appear? With what success (p. 19)?

What important works resulted from Irving's sojourn in Spain (p. 20)?

What are the most important works which he wrote after his return to America?

What, in general, was the condition of American literature before Irving began to write (pp. 26, 27)? What foreign recognition did he secure for it (see many places in the Introduction)?

What famous English authors were Irving's models in his essays? What is to be said, however, about his essential originality (pp. 29 ff.)?

THE SKETCH BOOK:

What is the general plan of the book (p. 16)? Was it influenced by the circumstances of publication? Are the essays thrown together in a haphazard fashion, or is there a well-defined plan of construction.

What is the model upon which *The Sketch Book* may be said to have been founded? A very interesting comparison may be made between Irving's work and *The Spectator,* by studying in the class room first Addison and Steele's essays and following these with Irving's. Cf. also the essays of Lamb and Hazlitt.

Is this form of collected essays and stories found in the literature of today? What similar book of the last twenty-five years do you know?

What is the relation of these essays to magazine articles of the present? Was the form popular in Irving's own day? Why did he turn to it? (Cf. pp. 28, 29.) Why was the book popular? Would it be so if issued today? Why was it received with such favor in England?

What various literary forms are found in the collection? Group them. Is there any great difference in the method of handling the various themes? What general characteristics are found in almost all the essays? Do you find many instances of repetition?

Is the range of subject-matter broad? Is it usually of great importance? Is the thought ever startling or unusual? If not, is this a defect? Are the essays formal or informal?

Do you find conscious attempts to create a tone, or an impression? How is this usually accomplished? Is the same "trick" often repeated?

Cf. with the "Author's Account of Himself," *Spectator* No. 1. (Lake Classics, ed. Abbott, pp. 49 ff.)

"The Voyage." Is this a narrative or an essay? Is the name of the boat on which Irving sailed or the date of the sailing given? Of what significance is this? Why is the short narrative on page 53 introduced? Is the impression created naturally or by force? The second paragraph on page 51 is a good illustration of Irving's general point of view. Note the contrast in tone on page 55. Point out other examples of this same device. Note the slightly touched personal sketches at the close. Do you find other instances of this method?

"Roscoe." What was the interest of the Athenaeum to Irving? Why was Roscoe interesting to

him? Is this a biography, or are the personal details merely excuses for Irving to express his thoughts on various subjects? Is this transition from the particular to the general found in other essays?

"The Wife." Should be read with "The Pride of the Village" and "Philip of Pokanoket." What general characteristics have the three tales in common? Do you agree with the criticism of these stories given on pages 24, 25? Cf. pages 155 ff.

"Rip Van Winkle." What is the purpose of the introductory description of the Kaatskills? What are the most important dramatic situations which you find in this story? What effect is intensified by having Rip's return take place at the time of an election? How is the supernaturalism of the tale modified or qualified? Cf. "The Book of the Short Story," Jessup and Canby.

"English Writers on America." Does this differ from the other essays in tone and in purpose? How does it save itself from being offensive to the English reading public? The whole essay is a good illustration of Irving's common sense.

"Rural Life"—Cf. "Rural Funerals," "The Country Church," etc.; also "The Author's Account of Himself" (p. 46). Into how many words might you condense the first paragraph and still retain the sense and meaning? Does the essay proceed in a leisurely or a hurried manner? Is the picture drawn real or ideal? Has the author purposely omitted the other side of country life? Of what period of English literature is the banishment of all good from the city to the country characteristic? Cf. Goldsmith's *Deserted Village.*

"The Art of Book Making." Of what use does Irving consider the library? Is the point of view consistent throughout? Is the picture overdrawn? Cf. "The Mutability of Literature."

"The Country Church." Cf. "The Widow and Her Son," "A Sunday in London," "Rural Life," and *Spectator* No. 112 (Lake ed., p. 106).

"The Spectre Bridegroom." Cf. the preceding essay. Is the setting natural? Effective? Is the story told in the language of the traveller or the writer? What is the significance of the names? See Notes. Is the supernatural intended to be convincing? Cf. the use made of it in "Rip Van Winkle" and in "The Legend of Sleepy Hollow." See Introduction, pages 30, 31.

"Westminster Abbey." Cf. this description with that given in Baedeker's (or any other) handbook of London. What is the distinction between description for information and description for impression? Define the impression created here.

"Christmas." Read with the three following selections. What other essays are similar in tone and in subject-matter? What was the chief interest to Irving of rural customs?

"London Antiques." Do you find repetition here? Is it becoming monotonous? What is the purpose and effect of the "P. S."?

Describe a section or quarter of any city or town known to you, in imitation of "Little Britain." Describe some character after the manner of the "cheesemonger." Are there any modern adaptations of the incident

of the Lamb family (pp. 316 ff.)?

Cf. "Stratford on Avon" with Sidney Lee's description of the town in his *Life of William Shakespere*. What is the difference in purpose and effect?

"Traits of Indian Character" and "Philip of Pokanoket" may be read in connection with Cooper's *Last of the Mohicans*. Cf. "The Wife."

"The Legend of Sleepy Hollow." What was Irving's purpose in making the scene of this story a place like Sleepy Hollow? Are all the details about Ichabod Crane essential to the development of the story? What justification is there for them? How are we prepared by the character of Ichabod for the climax of the story (pp. 418, 419)? By the character of Brom Bones (pp. 424, 425)? Is the apparently supernatural end of the story actually explained, or is explanation only hinted at?

NOTE: For some general questions as to Irving's style, see *Tales of a Traveller*, pages 80 ff. of this Manual.

Theme Subjects

1. Life of Irving (pp. 7-21).

2. Character sketch of Irving (with particular reference to characteristics indicated in the works read; pp. 7, 18, 22-24, 29, etc.).

3. Irving and Scott (personal relations; Scott's estimate of Irving, etc.; pp. 14, 17, 18, 40-45, etc.).

4. Irving's place in literature (both English and American; pp. 26-29, 30-32).

5. How a sea voyage today differs from Irving's (pp. 50-57).

6. The Kaatskills of today. (Contrast them as in Irving's time; pp. 11, 76, 95.)

7. Dramatic elements in "Rip Van Winkle."

8. Write your impression of your own city in 1930 (if, like Rip, you should sleep from now until then).

9. Joseph Jefferson in "Rip Van Winkle."

10. Character sketch of Rip Van Winkle (pp. 77 ff.).

11. A defense of Rip's wife.

12. Description of some village character of the student's acquaintance, suggested by Rip Van Winkle or Ichabod Crane.

13. An editorial for some daily paper against provincialism (suggested by pp. 96-106).

14. A visit to a country church (cf. pp. 146-51).

15. A visit to some historic spot (or a place with literary associations; cf. pp. 166 ff.).

16. A new explanation and ending for "The Spectre Bridegroom."

17. Fellow passengers on a journey (cf. pp. 245 ff.).

18. Christmas eve (Christmas day, or a Christmas dinner) in "old Virginia" (New England, or some other locality known to the student; cf. pp. 252 ff.).

19. John Bull in the twentieth century (cf. pp. 377 ff.).

20. Write a companion piece to "John Bull"—subject, Uncle Sam.

21. Character sketches of Ichabod Crane; Brom Bones; Katrina Van Tassel.

22. The story of the Headless Horseman of Sleepy Hollow (your own version).

Selections for Class Reading

1.—The wreck (pp. 52-55).
2.—Rip Van Winkle's character and home life (pp. 76-81).
3.—Rip and Hendrick Hudson's crew (pp. 82-85).
4.—The awakening (pp. 85-92).
5.—England and America (pp. 102-106).
6.—The story of Robert Emmet (pp. 117-21).
7.—"The Spectre Bridegroom" (pp. 206-223).
8.—"Westminster Abbey" (pp. 224-236).
9.—An English Christmas (pp. 237-43).
10.—"The Stage Coach" (pp. 244-251).
11.—Christmas eve at Bracebridge Hall (pp. 256-64).
12.—An English Christmas dinner (pp. 281-89).
13.—The joys of Little Britain (pp. 314-21).
14.—Wanderings in Stratford-on-Avon (pp. 323-29).
15.—"John Bull" (pp. 379-89).
16.—"The Pride of the Village" (pp. 391-99).
17.—"The Angler" (pp. 403-10).
18.—Ichabod Crane (pp. 414-19).
19.—Ichabod in love (pp. 420-26).
20.—The party at Van Tassel's (pp. 431-37).
21.—Ichabod's journey home (pp. 438-43).

A CHRISTMAS CAROL, etc. Charles Dickens. Edited by Edmund Kemper Broadus, A.M., Professor of English, University of Alberta. Chicago: Scott, Foresman and Company, pp. 300. 30 cents.

CONTENTS.

INTRODUCTION.

SUGGESTIONS FOR STUDY.

TEXT.
A Christmas Carol.
The Wreck of the Golden Mary.
Richard Doubledick.
The Cricket on the Hearth.

NOTES.

Helps to Study

LIFE OF DICKENS:

(May be supplemented by questions on the same topic given in connection with *David Copperfield*, p. 46 below.)

How much formal education did Dickens receive (p. 1)? What tendencies toward literature did he show in his childhood (p. 2)?

By what personal experience did Dickens obtain his knowledge of the hardships of the poor and his sympathy with them (pp. 3, 4)? Note reflections of this knowledge and sympathy in *A Christmas Carol.*

What was Dickens's opinion of the value of his early newspaper training (pp. 5, 6)? What other occupation did he think of engaging in? How was his talent for this occupation indicated later (p. 14)?

Note some of the abuses against which Dickens aroused public sentiment (pp. 9, 12, 16). In

what books were they discussed?

To what extent is Dickens said to have entered into his scenes and characters (pp. 15, 17)? What was the effect upon his work (p. 18)?

A CHRISTMAS CAROL:

(Questions both on this story and on the others below are only supplementary to the Editor's Suggestions for Study, pp. 25-29.)

What two elements are prominent in *A Christmas Carol*? How does Dickens succeed in making it a story as well as a tract (pp. 19, 20)? Point out specific examples of the blending of the two elements.

Note how *A Christmas Carol* is in its central idea and its plan a "short story," as distinguished from a short novel. That is, it does not present on a large canvas a large section of life; but it is all devoted to a single purpose, to the securing of a single unique and preconceived effect —the reformation of Scrooge through the influence of the Christmas spirit. (See reference to Poe's statement of the principles for the short story, p. 122 of this Manual.) Do you find any parts of the story that do not contribute to this effect? Test the various portions by asking what they have to do with Scrooge's reformation.

In view of the central purpose of the story, are any of its incidents unduly prolonged or overemphasized? For instance, is too much attention given to the Cratchits in Stave Three—so much as to detract from the interest in the main story? What intrinsic justification is there for such attention to them?

What is the meaning and appropriateness of the title "A Christmas Carol"? What poetical devices are there, harmonizing with the title?

Do you consider the moral of *A Christmas Carol* unduly obtrusive? Is it "hammered in" too much? If so, where?

Note the colloquial manner in which the story begins. Can you tell why this style was adopted? Where does the style change notably?

What is the purpose, for the development of the story, of Scrooge's interview with his nephew; with the gentlemen seeking charity? Why is the weather made so forbidding and unpleasant? Scrooge's rooms so unpleasant?

What do the revelations of the Ghost of Christmas Past accomplish? How soon does Scrooge begin to be affected? In what further ways is he affected in Stave Three (as by Tiny Tim, for example)? Why does Dickens have Bob Cratchit propose Scrooge's health and Mrs. Cratchit object? Why is there so much attention given to the festivities at the home of Scrooge's nephew?

In Stave Four how soon does one suspect who the dead person really is? How soon is one sure? Is this stave prolonged unduly?

Is the change in Scrooge's character made to seem natural?

What estimate have great critics placed on *A Christmas Carol* (pp. 19, 21)?

THE WRECK OF THE GOLDEN MARY:

What is the advantage in having this story narrated by a participant in the events it deals

with? How is the manner of narration put in character? (E. g., by the directness and simplicity of the story-telling, the use of nautical terms, minute details, etc. Note also some disorderliness, such as is likely to occur in unpremeditated narrative; as on pp. 131, 145, etc.) Why is the narrator changed in the middle of the story?

Was the captain's dream at the time of the collision with the iceberg (p. 134) natural? Why? Point out all the details in which the dream coincided with the reality.

What characteristic of Dickens is indicated on p. 146? Note other personal characteristics revealed elsewhere in this story.

Why is no more definite information given about Mr. Rarx? Is it fitting that he should be the only one of the adults to die? Fitting and natural that the child should die?

RICHARD DOUBLEDICK:

Who purports to be the narrator of this story? How is the style of the story made appropriate to the narrator? How does it differ from that of *The Wreck of the Golden Mary*?

Note the detailed emphasis on the crucial interview of Doubledick with Captain Taunton (pp. 179 ff.), followed by rapid summary of the events of a long period of time.

What is the effect of such repetitions as that of the phrase descriptive of Taunton's "bright, dark eyes"?

Is the historical background of the story effective e.g., page 186? What is the nature of its appeal?

What hints are there that another woman besides Taunton's mother is aiding in the care of Doubledick, before that woman is actually introduced? Has the possibility of her direct appearance in the story been prepared for? If so, how?

Explain fully the irony of the situation on pages 192 ff.

THE CRICKET ON THE HEARTH:

Is this a "short story," with any such unity of purpose as *A Christmas Carol* has? How does the cricket aid in giving it unity?

From what standpoint are the Plummers minor characters (p. 22), in spite of the fact that Joseph Jefferson made Caleb Plummer a "star part"?

Is the beginning of the story effective? Spun out too long? What is the purpose of just this sort of beginning?

Is there any indication, in the first mention of the Stranger, that he is not what he appears to be; in the first description of him (e. g., p. 209)? Is suspicion of him aroused on page 219? Explain the last two paragraphs of Chirp the First. Are they at all clear before you reach the end of the story?

Why is there so much attention to the Plummers, in Chirp the Second, before the thread of the Peerybingle story is taken up again? Does it seem plausible that Caleb can deceive his daughter as much as he really has deceived her?

Why should it be Tackleton who shows Peerybingle his wife and the Stranger (p. 255)? What previous hints have there been that Tackleton was suspicious? What unusual actions that would naturally be taken to confirm his suspicions?

Does the account of the carrier's sleepless night by the fire seem too long—monotonous? Is it in the main a natural presentation of his thoughts and feelings? Is his conclusion made to seem natural?

What misunderstanding does Peerybingle have near the beginning of Edward Plummer's explanation? How is it indicated? Why is he not relieved of suspense at once? Has the suspense of the reader, in this whole matter, been too great to be pleasing?

What do you think of the last paragraph of *The Cricket on the Hearth*? Just what does it mean?

Theme Subjects

1. The life of Dickens (pp. 1-14).
2. Characteristics of Dickens (pp. 10-18; especially characteristics reflected in the stories in this volume).
3. The story of Scrooge's life (pp. 56-70).
4. An editorial on "Christmas Cheer" for a modern newspaper of December 24, suggested by *A Christmas Carol*.
5. English Christmas customs as reflected in this story.
6. The story of Tiny Tim (pp. 79-84, 108 ff., 120).
7. Marley's ghost.
8. Describe a country dance, or other social festivity, after Dickens's manner in his account of the Fezziwigs' ball (pp. 62 ff.).
9. Describe one of your English recitation periods in the same style.
10. The story of the Golden Mary.
11. Richard Doubledick's career as a soldier. Rewrite the story in brief form with the historical setting of our Revolutionary or Civil War.
12. The historical background of *Richard Doubledick*.
13. The function of the cricket in *The Cricket on the Hearth* (p. 22).
14. The story of Edward Plummer.
15. Dramatic situations in *The Cricket on the Hearth*.
16. Poetical devices in *A Christmas Carol* and *The Cricket on the Hearth* (pp. 22, 28, 293, etc.).
17. The humor of *A Christmas Carol*. (Give examples in the theme.)
18. The pathos of any of these stories.
19. The exaggeration of Dickens. (See also theme subjects on pp. 25-29.)

Selections for Class Reading

1.—An example of a clever beginning for a story (p. 31).
2.—Scrooge in his counting house (pp. 32-35, 38-40).
3.—Scrooge and Marley's ghost (pp. 44-50).
4.—The Ghost of Christmas Past (pp. 54-56).
5.—The Fezziwig ball (pp. 62-64).
6.—The Ghost of Christmas Present (pp. 73-78).
7.—The Cratchits' Christmas dinner (pp. 79-86).
8.—At Scrooge's nephew's (pp. 88-94).

9.—The Ghost of Christmas Yet to Come (pp. 97-101).

10.—Scrooge in the presence of death (pp. 105-113).

11.—"The end of it" (pp. 114-121).

12.—The passengers on the Golden Mary (pp. 128-30).

13.—The wreck of the Golden Mary (pp. 134-39).

14.—Golden Lucy's death (pp. 142-45).

15.—The story of the Chief Mate (pp. 149-56).

16.—A sail (pp. 164-67).

17.—Doubledick's reformation (pp. 179-81).

18.—Doubledick's convalescence (pp. 187-89).

19.—The kettle and the cricket (pp. 195-200).

20.—Caleb's deceit (pp. 224-29).

21.—The crisis in the Peerybingle story (pp. 258-65).

22.—The Carrier's decision (pp. 268-72).

23.—Caleb's confession (pp. 275-278).

24.—Explanations (pp. 280-85).

TREASURE ISLAND. Robert Louis Stevenson. Edited by Edmund Kemper Broadus, A.M., Professor of English, University of Alberta. Chicago: Scott, Foresman and Company. pp. 240. 25 cents.

CONTENTS.

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INTRODUCTION.
I. Biographical Sketch.
II. *Treasure Island.*
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TEXT.

Helps to Study

LIFE OF STEVENSON:

When and where was Stevenson born? In what sort of family? What personal handicap did he struggle against (p. 11)?

What were some of the most important occupations of his boyhood (pp. 12, 13)? What effects of them can you trace in his writings?

How did he declare he learned to write (pp. 13, 14)?

What university did he attend? With what aims and what success (pp. 14, 15)?

Name and describe briefly some of his first literary attempts (p. 15).

Give a brief account of his experiences in the United States (pp. 16, 19).

Where did Stevenson finally journey in search of health (pp. 19-21)? What important services did he render in his final home, and how were his services rewarded (pp. 23-25)?

When and where did he die (p. 25)?

What is it most important to remember about Stevenson's personal character (pp. 26, 27, 17)?

Name and briefly describe some of the most important of his works (pp. 18, 19, 24, 25).

Which of his stories did he rate the highest?

TREASURE ISLAND:

Describe the inception and development of this story (p. 18).

Note the resemblance of *Treasure Island* to stories of Irving and Poe (p. 31, note). Study in detail the points of similarity and difference. In what respects does Stevenson present a completer picture?

Note the simplicity and directness of the introduction. Comment on the conclusion, and try to account for its precise form. Why should the story end with the words of a parrot?

Study the progress of the narrative. Note what is done in each chapter. Is there any chapter which does not present a definite stage of the action? Is there any retracing of steps, to pick up loose ends of the narrative?

Note climax in chapters (as at the end of X). Point out other good examples. Do you find any chapter that does not end strongly?

Examine the titles of the parts and the chapters. Is there any one of them that does not indicate in a nutshell the substance of the matter included under it?

Is the language or spirit of the story ever inappropriate to the supposed narrator? Why should there be a temporary change in the narrator in Part IV?

Notice little hints as to the future (as on pp. 105, 159). Point out others. What is the purpose of these in the narrative?

Are the characters all distinct? How about the only woman in the story? Is this absence of women a defect? A merit? Do you get a distinct idea of Jim Hawkins? Which of the other characters stand out most clearly in your mind? Can you tell why?

Study the author's effective choice of words, as in the description of Billy Bones in Chap. I. Point out other effective descriptions. Are such passages ever very long? Why?

Study the colloquial language of the story—the technical terms. Re-write bits of conversation in less colloquial form, and note what loss in effectiveness results.

Theme Subjects

1. The life of Stevenson (pp. 11-25).

2. How Stevenson trained himself to write (pp. 13, 14).

3. Character sketch of Stevenson (pp. 17, 20, 22, 25-27).

4. Stevenson in Samoa (pp. 25-27).

5. How Stevenson came to write *Treasure Island* (p. 18).

6. *Treasure Island* and "The Money-Diggers" in Irving's *Tales of a Traveller*.

7. *Treasure Island* and Poe's "Gold-Bug."

8. The days of piracy (pp. 30, 31).

9. A story suggested by Billy Bones' song (p. 37).

10. An original story of a search for buried treasure (at or near the student's own home, for example).

11. Narratives of different portions of *Treasure Island*, e. g.:

- Billy Bones at the "Admiral Benbow" (pp. 33-52).
- Examining the sea-chest (pp. 55-69).
- Securing the crew for the Hispaniola (pp. 71-87).
- The voyage to Treasure Island (pp. 88-99).
- Jim's shore adventure (pp. 106-23).

Ben Gunn's story (pp. 118-123).
The landing of the Squire's party (pp. 124-33).
The defense of the stockade (pp. 134-56).
Jim's sea adventure (pp. 157-192).
The finding of the treasure (pp. 215-39).

12. An original narrative and description of a trip of exploration in a wild and strange place (cf. pp. 111 ff.).

13. Character sketches of the following:

Jim Hawkins.
Billy Bones.
Dr. Livesey.
Captain Smollett.
Long John Silver.
Squire Trelawney.
The buccaneers — Black Dog, Pew, and others. (Are they differentiated? If so, how?)

14. Description of the contents of some old box or chest; e. g., a chest the student finds in his grandfather's garret.

Selections for Class Reading

1.—Billy Bones (pp. 33-38).
2.—Black Dog's visit (pp. 40-44).
3.—The black spot (pp. 48-52).
4.—The escape of Jim and his mother (pp. 57-63).
5.—The captain's papers (pp. 67-70).
6.—John Silver introduced (pp. 72, 73, 76-81).
7.—Captain Smollett introduced (pp. 82-87).
8.—Jim in the apple barrel (pp. 92-99).
9.—Jim explores the island (pp. 110-16).
10.—Ben Gunn appears (pp. 117-23).
11.—The jolly-boat's last trip (pp. 129-33).
12.—Silver's embassy (pp. 145-50).
13.—The attack on the stockade (pp. 153-56).
14.—Jim starts on his sea adventure (pp. 158-67).
15.—Jim boards the Hispaniola (pp. 170-78).
16.—The end of Israel Hands (pp. 180-86).
17.—Jim's escape from the ship (pp. 187-92).
18.—Jim and Long John in the stockade (pp. 194-200).
19.—Silver defends himself (pp. 203-7).
20.—The search for treasure (pp. 217-27).
21.—Rescue and explanations (pp. 228-31).
22.—A good ending (pp. 238, 239).

THE LAST OF THE MOHICANS. James Fenimore Cooper. Edited by Edwin Herbert Lewis, Ph.D., Associate Professor in Lewis Institute. Chicago: Scott, Foresman and Company. pp. 430. 40 cents.

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PREFACE.
MAP OF REGION BETWEEN SARATOGA LAKE AND LAKE GEORGE.
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AUTHOR'S INTRODUCTION.
TEXT.

Helps to Study

LIFE OF COOPER:

Where did Cooper spend his boyhood (p. 7)? What was the condition of the country during that time? How did his early life prepare him for the sort of work which afterward made him famous?

How did he come to write fiction (p. 8)? What was his first success? What was the state of American fiction at this time? Had the American Indian and pioneer yet appeared in fiction?

What moved him to write a sea story (pp. 8, 9)? How was he fitted for it?

To what group of stories does *The Last of the Mohicans* belong, and what is its position in the group? What chief character runs through all (p. 10)?

How were Cooper's last years made unpleasant? What were his most prominent personal qualities (pp. 10, 11)?

THE LAST OF THE MOHICANS—PLOT:

In general see the editor's Suggestions for Study (pp. 11-14).

What is the main purpose of the first chapter of the story?

In the second, third, and fourth chapters the author lays the groundwork for the development of the plot, introduces the principal characters, and puts the action under way. Study carefully all the details of these chapters.

What are the ladies' reasons for suspecting Magua (p. 31)? What is the author's purpose in turning the conversation in this direction?

Is there any connection between the conversation of the scout and the two Indians and that of the Major's party before the two parties come together?

What is the first actual step in the complication of the plot?

What is the full implication of "Uncas is right," etc. (p. 61, l. 31), in regard to Uncas (cf. pp. 74, 103, 144, etc.)? Work out this line of the plot as the story is read.

Study from first to last to discover what is the attitude of each of the sisters to Duncan. Do they both love him? Study also his attitude toward the sisters. Does he show any preference before the announcement of it (p. 199)?

Is the revelation (p. 200) that Cora has negro blood in her a complete surprise, or have there been incidents that prepare for the announcement? Note also points that show whether or not Cora knows of this blood in her. What influence has this fact on the out-

come of the story—on bringing about, or necessitating, the particular form of *dénouement* that the story has?

Make a map of the movement of the action from place to place.

What betrayed the presence of the party at Glenn's Falls?

What striking turn of situation does Chap. IX contain? Describe the rescue on the mound.

Discuss the author's management of the arrival of the party at Fort William Henry.

What development of the story takes place between the entrance of the party to the Fort and the surrender of the Fort? Do these developments justify so much space as is taken up by the author?

What is the author's purpose in introducing the scene between Montcalm and Magua on the night before the surrender of the Fort (p. 212)?

What artistic reason is there for the author's not going more fully into details of the massacre at Fort William Henry?

What was the difference of opinion between Hawkeye and the Indians as to the manner of following the trail of the captives from William Henry? What does this reveal as to the difference between the mental processes of these characters?

How is the presence of the hostile Indians on Lake George accounted for?

Is there any improbability either in the fact that Hawkeye's party did regain the captives' trail west of Lake George, or in the particular circumstances of doing it? What do you think, from the way the author manages the situation, is his opinion as to the improbability?

Discuss the regaining of the hidden trail by means of the footprints in the stream bed—its probability, etc. (pp. 268 ff.).

What is the author's purpose in having Duncan wonder at the beaver village and the lone Indian, David (pp. 273 ff.)?

Discuss the plan of the rescue of the sisters—the probability and improbability of its success.

How is the incident of the sick woman made to seem not merely a device of the author to bring Duncan to Alice?

The presence of Hawkeye seems necessary for the rescue of Alice. How is his presence accounted for? Why did he not go, as was agreed, to the village of the Delawares in search of Cora?

Compare the conduct of Hawkeye in merely gagging Magua (p. 325) with his conduct on the knoll (p. 145) and at Magua's first escape (p. 59). Compare it also with his advice to Duncan (p. 286). Explain Hawkeye's clemency. Discuss the rescue of Uncas. Justify, if you can, the use made of David in this rescue.

Why did the Delawares regard the council (Chaps. XXVIII, XXIX) as so very important? What effect is produced by the introduction of the aged chief?

What artistic reasons are there for not letting Magua go home without Cora or any of the captives, thus bringing the story to a happy close?

What is Heyward's motive in wrangling over the name La Longue Carabine (pp. 365 ff.)? Was he successful?

How did Uncas secure the reversal of the decision of Tamenund as to all the prisoners except Cora? Why did he not secure her release also?

Interpret to the full extent the silence of Uncas (p. 385) and his departing speech to Magua (p. 390).

What is the most dramatic point in this dramatic chapter (XXX)?

Discuss the artistic effect of having Cora and Uncas killed.

Is there any reason why Hawkeye and not another should have killed Magua?

Make a list of scenes described by Cooper. Compare them with places you know.

CHARACTERS:

Who is the hero of the book? Your reasons?

Is General Munro's part natural? Discuss his conduct.

Pick out from the above questions those about Hawkeye. In answering these questions (or some of them) the pupil will see that he tells something about Hawkeye's character. Is there any important point in his character not brought out in the questions? State such point or points.

In the same way, you may gather from the questions and from a review of the book, statements about each of the following characters: Heyward, Magua, Uncas, Gamut, Cora, Alice:

Which is your favorite character? Do you think this was Cooper's favorite, too? Why?

Are all the striking characteristics of this character necessary for the plot—or are some put in for the sake of character? Specify.

Have you ever read about the heroes mentioned on page 12? Do you like any of them better than the characters in this book?

Why is David Gamut introduced into the story?

Who is the heroine? Are the hero and the heroine the most interesting characters?

STYLE:

Point out examples of careless sentence structure.

Discuss Cooper's power to portray great emotion (p. 321, Chap. XXXIII).

Discuss Cooper's power to describe inanimate nature, his power to describe vigorous action, his power to hold the interest of his reader with his narrative.

What is his particular excellence?

Theme Subjects

1. Cooper's life (pp. 7-11).

2. The historical background of *The Last of the Mohicans* (pp. 21 ff.).

3. Pioneer days in New York (or whatever part of the country the student lives, or has lived in).

4. An Indian you have known (or seen). Contrast the life of Indians on modern reservations with the wild life described in this novel.

5. Character sketches of Hawkeye, Chingachgook, Uncas, Magua, Heyward, Cora, Alice, David Gamut.

6. Comparison of David Gamut and Ichabod Crane.

7. Narratives of prominent divisions of the story, as follows:

The trip to Glenn's Falls (pp. 29-66).

The fight at Glenn's Falls (pp. 81-99).

The capture and subsequent rescue of Heyward's party (pp. 109-46).

The journey to Fort Will-

iam Henry (pp. 156-83).
The surrender of Fort William Henry, and the massacre (pp. 202-25).
The pursuit of Magua and his prisoners (pp. 227-72).
Gamut's adventures among the Indians (pp. 276 ff.).
Heyward in the Huron camp.
The rescue of Alice (pp. 283-330).
The captivity and rescue of Uncas (pp. 294-341).
Magua and the Delawares (pp. 346 ff.).
Magua's final attempt to escape with Cora (pp. 410-16).
Mourning for "the last of the Mohicans" (pp. 417-30).

8. Descriptions of important scenes: for example:
The cave at Glenn's Falls (pp. 69 ff.).
The ruined block-house (pp. 157 ff.).
Fort William Henry and the besiegers' camp (pp. 176 ff.).
The beaver town (p. 273).
The Huron village (pp. 287 ff.).

9. Following a trail through a forest (pp. 229 ff.). Compare Hawkeye's skill with that of the Indians.

10. Descriptions of persons, such as the following:
Gamut as an Indian (pp. 274 ff.).
Hawkeye as a bear (pp. 313 ff.).
Tamenund (pp. 361-63).
Chingachgook at the burial of Uncas (pp. 418 ff.).

11. Compare one of the most exciting scenes of this novel with one of the most exciting in some quieter story—*The Vicar of Wakefield* or *Silas Marner*, for example.

12. Write an account of an imaginary visit by Hawkeye to New York State today, and his impressions of the changes.

(See also theme subjects on pp. 13, 14.)

Selections for Class Reading

1.—Heyward's party starts for Fort William Henry (pp. 25-32).
2.—Hawkeye and his Indian friends (pp. 40-48).
3.—Up to Glenn's Falls (pp. 64-67).
4.—In the cave at the Falls (pp. 69-75).
5.—The first combat with the Mingoes (pp. 86-94).
6.—Captured by Magua (pp. 109-14).
7.—Heyward and Magua (pp. 115-17, 121-24).
8.—Magua and Cora (pp. 128-34).
9.—Tortures are commenced (pp. 136-40).
10.—The Hurons are beaten (pp. 141-45).
11.—The ruined block-house (pp. 157-61).
12.—General Munro and his daughters (pp. 196-201).
13.—The massacre, and the flight of Magua with Cora and Alice (pp. 218-25).
14.—Finding the trail (pp. 229-37).
15.—Across Lake George (pp. 254-62).
16.—Re-enter David Gamut (pp. 274-81).
17.—Uncas in captivity (pp. 294-303).

18.—Magua and Uncas (pp. 308-12).
19.—Hawkeye "plays bear" (pp. 313-18).
20.—The rescue of Hawkeye with Uncas (pp. 335-41).
21.—The old Delaware chief Tamenund (pp. 361-63).
22.—Magua before the council (pp. 370-74).
23.—Uncas before the council (pp. 378-85).
24.—The death of Uncas, and Cora, and Magua (pp. 410-16).
25.—An Indian burial (pp. 417-24, 428-30).

MARMION. Sir Walter Scott. Edited by William Vaughn Moody, A.M. Glossary and Notes by Mary R. Willard, Instructor in English, High School, Jamestown (N. Y.). Chicago: Scott, Foresman and Company. pp. 355. 30 cents.

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II. Scott's Place in the Romantic Movement.
III. *Marmion.*
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Helps to Study

LIFE OF SCOTT:

What prominent traits of Scott's character can be traced to his ancestors (pp. 9, 10)?

How did he regard the members of his clan, especially the chief (pp. 19, 20)?

What characteristic is represented in his refusal to learn Latin and Greek at school?

What was his own method of obtaining an education? In what did he become proficient (p. 12)?

How did he regard his legal studies? How did they benefit him in his later work?

How was he first interested in ballad-writing?

Tell of the composition, publication, and popularity of his first poems (pp. 20 ff.).

In what business venture did he become involved, and what was the final outcome? What defect in his character is it charged that his business relations brought to light (pp. 24, 25)?

Tell of the composition of his novels. Why were they published *incognito*?

What can you say of his last years and his struggle to pay off the debts incurred by his connection with Ballantyne?

THE ROMANTIC MOVEMENT AND SCOTT'S CONNECTION WITH IT:

What is meant by the "Romantic Movement"?

What four men were chiefly instrumental in bringing about this revolution in English poetry (p. 40)?

What was the influence of Scott's poetry on the age in comparison with that of these men? Give the reasons (p. 41).

What were the distinguishing qualities of the literature of the eighteenth century? Illustrate this by examples from Pope or

any other poet that you choose from that period, and put them into contrast with the qualities of the romantic poets.

Was Scott's conservatism a "romantic" quality?

Does his style differ greatly from that of the poets of the preceding century?

MARMION IN DETAIL:

When was *Marmion* written? How much time was consumed in the writing of the poem? Was this Scott's usual method of work? How did the "hurried frankness of the composition" help his work (p. 46)?

What do you think of the device of prefixing a verse-letter to each Canto?

Compare this framework with that employed in *The Lay of the Last Minstrel*. Which is the more formal? The more natural?

Do these letters distract your attention from the narrative, or do they, by contrasting the pleasant scenes and reminiscences of Scott's own life with the less pleasing ones of the life of Marmion, serve as good resting places for the mind?

The letters should be studied in connection with that period of Scott's life spent at Ashestiel. Full explanations are furnished in the Notes.

I. For what purpose is Marmion made to stop at Norham Castle? Could the story have gone on just as well without his stopping? What effect on the mind does the picture of mediæval pageantry produce, as a setting for the following story? Note the time that it requires to get Marmion inside the castle.

Did you pay any attention to the first mention of De Wilton (p. 78)?

Why was Marmion not able to "brook the harper's barbarous lay" (p. 79)?

What effect on Marmion has Sir Hugh the Heron's inquiry after his former page (p. 81)? Did you note the significance of this at the first reading?

How does Sir Hugh inquire of Marmion's mission?

Is Scott sympathetic in his description of the Churchmen (pp. 84 ff.)?

Is there anything improbable in the meeting of Marmion and the Palmer at the same castle?

Note the first description of the Palmer (p. 86). Is there anything to indicate that he is concealing his identity (stanza XXVIII)?

II. How is Marmion's secret revealed in this Canto? What do you think of the means employed?

Is there any intimation as to who Clare is in stanza V (p. 106)?

Compare stanza XX (p. 117) with stanza XV, Canto I.

Note the contrast between the two culprits when they are led to trial, and the excellent contrast between the horror of the punishment and the beauty of the victim.

How is the character of Constance revealed in the trial scene? Note how Marmion's history is unfolded in the speech of Constance.

Why is the battle between Marmion and De Wilton described so fully (p. 122)?

Study this Canto as an excellent picture of the power and pride of the mediæval church.

Note the fact that the "presence of monks and nuns at Whitby in the reign of Henry VIII is

an anachronism." Does this matter?

III. How does this Canto advance the plot? Give reasons for calling it episodic or incidental (p. 50).

Note the description of the Inn (p. 138).

What significance is there in the Palmer's continued gazing at Marmion?

What effect is produced on Marmion by the song of Fitz-Eustace?

Compare lines 11-15, stanza XIII (p. 144), with the end of Canto II.

Is the explanation in stanza XV necessary?

Why is the Host's Tale introduced?

In what one of Scott's novels is the English king mentioned on page 153 a character?

Notice the slight description of the midnight fight here. Where is it described? Where is it explained?

IV. Is there any intimation as to who the Elfin Knight was (p. 168)?

Why is the halt made at Crichtoun Castle? Note the description of it.

How is Marmion persuaded to tell of his midnight combat (p. 181)? Does the reader understand all of it?

Does Marmion believe the Elfin Knight to be De Wilton?

What does the description of the camping place of the Scottish army add to the story?

V. Note the description of King James in stanza IX (p. 210). Do you have a better picture of him than you do of some of the more important characters in the plot?

What is the justification of Lady Heron's Song (p. 213)?

Note the transition from stanza XVII to stanza XVIII.

Is the arrest of the Abbess of St. Hilda by the Scottish soldiers a natural event?

Describe the interview of the Palmer and the Abbess (pp. 223 ff.). Note the immediate change in the Palmer. How have we been prepared for it?

Note the second transition (page 231).

VI. In comparison with the other Cantos, how do you consider this one as regards poetic value, dramatic situation, and power of description.

How is the identity of the Palmer revealed (pp. 255 ff.)? How does Scott fail in the handling of this scene (p. 53)? In what other way could the history of De Wilton have been given?

How is the supernatural element of the battle of the Elfin Knight explained?

Why did not De Wilton kill Marmion (p. 259)? Compare his account of the battle with that of Marmion (pp. 182 ff.).

Note the change of scene, pp. 261, 263.

When does Marmion first take note of the flight of the Palmer (p. 267)?

How does the introduction of the battle of Flodden Field give the story a dramatic close? Note the apology for its incidental character (p. 288)?

Why is the peasant made to occupy Marmion's grave, and he the peasant's?

COMMENT IN GENERAL:

Characterize Scott's method of description, using the incident of Flodden Field in Canto VI as an example of a large descrip-

tive passage and the description of Sir David Lindesay as an instance of a more restricted one.

Compare these with like descriptions in *The Lay of the Last Minstrel* and *The Lady of the Lake*. Are they vivid? Are they painted with a broad hand, or are they minutely drawn?

What is, in general, the point of view? Are there cases where it is changed?

Compare the use of the supernatural in *Marmion* with that in *The Lay* and in *The Lady of the Lake* (see p. 55).

Is concealed identity a favorite device with Scott? How many times does he employ it in the three poems? Does he use it in his novels?

Theme Subjects

(See also subjects for *The Lady of the Lake*.)

1. The historical setting of *Marmion* (pp. 48-52, 270-88, etc.).

2. The relations of the introductory epistles to the main poem (pp. 47, 71, 102, 135, 249, etc.).

3. Scott's life at Ashestiel (as indicated in the Introduction, pp. 59-61, etc.).

4. Scott's favorite amusements (pp. 94-97, 166, 167, etc.).

5. Character sketches of Marmion, De Wilton, Clare, the Abbess, King James, Douglas.

6. Write a funeral oration for Marmion.

7. Comparison of the Palmers in *Marmion* and in *Ivanhoe*.

8. Narratives (or paraphrases, in part) of the following important divisions of the story:

- Marmion at Norham Castle (pp. 72-92).
- The Host's tale (pp. 148 ff.). (What connection has this with the main story?)
- Marmion and the Elfin Knight (pp. 156-59, 168-70).
- Sir David Lindesay's tale (pp. 178 ff.; its connection, if any, with the main story).
- Marmion and Clare (pp. 284 ff., etc.).
- The King and Douglas (pp. 217-20, etc.).
- De Wilton's story (pp. 256 ff.).
- The battle of Flodden Field (pp. 270 ff.).
- The death of Marmion (p. 285).

9. Christmas observances (pp. 241-44; compare those here described with those the student knows).

10. Elaborate and paraphrase the description of one of the castles Scott describes; e. g., Crichtoun, page 176; or Tantallon, pages 238, 251.

11. Paraphrase Lady Heron's song about "Young Lochinvar" (pp. 213-16).

12. Compare a modern army with the description of the Scotch army (pp. 202-4).

13. Compare a modern battle (e. g., one in our Civil War) with Flodden Field.

14. Narrate the Battle of Flodden Field in good newspaper style. Write a Scotch editorial on the disaster.

Selections for Class Reading

1.—The reception of Marmion at Norham Castle (pp. 74-76).

2.—Sir Hugh the Heron and Marmion (pp. 80-83).

3.—Scott's reminiscences of hunting (pp. 94-97).
4.—The Vault of Penitence (pp. 117-26).
5.—Scott on his own poetic themes (pp. 132-35).
6.—Marmion at the Inn (pp. 138-144).
7.—The meeting with Lindesay (pp. 172-74).
8.—Marmion and the Elfin Knight (pp. 182-84).
9.—The Scottish camp at Blackford (pp. 187-91).
10.—The Scottish soldiery (pp. 202-206).
11.—King James IV of Scotland (pp. 209-212).
12.—Lady Heron's song (pp. 213-216).
13.—Douglas and the King (pp. 217-20).
14.—Some Christmas observances (pp. 241-44).
15.—De Wilton reveals himself and tells his story (pp. 255-61).
16.—Marmion and Douglas (pp. 264-66).
17.—The battle of Flodden Field (pp. 270-72, 275-79, 285-88).
18.—The death of Marmion (pp. 280-85).

DAVID COPPERFIELD. Charles Dickens. Edited by Edward Chauncey Baldwin, Ph.D., Assistant Professor of English Literature, the University of Illinois. Chicago: Scott, Foresman and Company. pp. 933. 50 cents.

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II. Dicken's Novels.
III. *David Copperfield.*
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Helps to Study

LIFE OF DICKENS:

When and where was Dickens born? What is noteworthy about his parents? What use did he make of their characteristics in his stories? Of the events of his own childhood (pp. 7, 8)?

Tell something of his reading as a boy. Why should it have benefited him? What author, represented in this reading, particularly influenced him in his tendency toward caricature?

Describe the way in which Dickens became a literary man (p. 9). What was his first important publication, and how did it come to be written?

Tell something of Dickens' travels (pp. 10-13), especially of his first visit to America. How did he repay the kindness shown him?

What various kinds of work did Dickens do besides the writing of novels? What was his success as a reader (p. 13)?

What is it important to know of Dickens's private life during his later years, and of the circumstances of his death? When did he die?

(Other questions on Dickens's life may be found in connection with *A Christmas Carol,* etc., p. 31 of this Manual.)

DAVID COPPERFIELD—IN GENERAL:

When was *David Copperfield* written, and under what inspiration (pp. 29, 30)? What method of publication was adopted, as in the case of a majority of Dickens's stories? Is this method of publication likely to have any effect on structure and style?

To what extent is *David Copperfield* an autobiographical novel (pp. 30-33)? Note additions, from David's later career, which may be made to the editor's enumeration—e. g., the stages whereby David became an author. Be careful not to go too far in finding resemblances between David and Dickens, however.

What was Dickens's own estimate of *David Copperfield* (p. 30)? Does the general estimate accord with his?

It seems desirable, especially in the case of a rather long and complicated novel like this, to keep a summary by chapters—a sentence or two indicating the main events presented in each chapter, or whatever seems especially noteworthy about it.

Make a list of catch-phrases that distinguish certain characters—"Barkis is willin'"; "I'm a lone lorn creetur"; "I am in daily expectation of something turning up," etc. How many such can you find that are repeated frequently? For how many characters? Do any of them get tiresome? Do they tend to make the characters seem any less real and natural?

DETAILS OF THE STORY:

Note preparation for the rôles which various persons are to play. For example, observe David's first impressions of Mr. Murdstone (p. 58 and elsewhere), Peggotty's opposition to Murdstone, the various double meanings in the conversation between Murdstone and his friends (pp. 63-65).

What key to Em'ly's character is given very soon after she is introduced (p. 76)? Note also the striking bit of foreshadowing on the next page. What effect does this have when one doesn't yet know its meaning?

How definitely is Mr. Peggotty's character indicated within a page or two of his appearance? And by what means? (E. g., his simple statement of facts about Ham and Em'ly.)

Is a satisfactory motive shown, or indicated, for the attitude which Mr. Murdstone adopts toward David (for instance, p. 86)? Is it made to appear reasonable that he should treat a mere child as he does, even though he knows the child's antagonism toward him?

Note that the books which David particularly liked as a boy (pp. 96, 97) were Dickens's own favorites and had much influence upon his career. Be sure that their character is well understood. Note the especially frequent mention of characters from Smollett (e. g., p. 134).

Is there any foreshadowing of David's career in Chap. VII? If so, how? Toward the end of this same chapter why should Steerforth meet the Peggottys? Note also later comments on Steerforth by the Peggottys (p. 185).

Note the simplicity and directness with which the news of the death of David's mother is introduced in Chap. IX. Is there similar restraint in the account of the funeral? Contrast this with pathetic scenes elsewhere in Dickens's works—the death

of little Nell, for example, or of Paul Dombey. Is there any particular effectiveness in having Peggotty tell of David's mother's death (pp. 174-76)?

Trace the development of the affair of Barkis and Peggotty. What are the chief comic elements in it? Is it sufficiently related to the main story?

Does the character of David's Aunt Betsey, as revealed in Chaps. XIII ff., conform with the general ideas of her gained in Chap. I? Note the ways in which we learn the truth about her (as, for instance, by her treatment of Mr. Dick).

What hints as to Uriah Heep's character are given almost as soon as he is introduced (e. g., p. 266)? Trace the steps in the revelation of his character. Does it develop, or is it simply unfolded?

What is the significance of the talk between Wickfield and Doctor Strong near the beginning of Chap. XVI (p. 271)? Is it unduly complicating the story to have this matter brought in thus?

Notice the striking bit of irony in Mr. Peggotty's speech near the top of page 360. Find anything else of this kind that there may be—anything that turns out to be significant, either as prophetic or as showing blindness, in relation to the future of Em'ly. Trace the careful preparation there is, in various ways, for her fate.

What is the purpose of the introduction of new characters in Chap. XXII? Note the great amount of preparation in this chapter for the "Little Em'ly" story.

When is the mysterious action of Miss Trotwood in Chap. XXIII (p. 395) explained? Watch for hints about this matter, both before and after this particular case.

Is any useful purpose for the plot served by David's appearing in a tipsy state before Agnes at the theater (p. 409)? What is accomplished in any way to justify this scene? Does it, for example, contribute to the characterization of anybody?

What purposes does Chap. XXIX serve? How is Miss Dartle's conduct to be accounted for? What is she alluding to when she asks David for information about Steerforth (p. 479)?

In what ways is the introduction of the news of Em'ly's elopement made effective (pp. 495 ff.)? Is the fact of the elopement adequately accounted for, and prepared for?

Is the change in Mrs. Gummidge (pp. 505, 506) natural, accounted for?

How do we learn, in Chap. XXXII, the purpose of the introduction of Miss Mowcher into the story? Have there been previous hints of the part she plays?

Has there been any preparation for the surprise which David's aunt causes near the end of Chap. XXXIV? Is the climax of this chapter reached in an effective way?

Why have we the detail of the beggar at the end of Chap. XXXV (p. 567)? Are there other examples of a sort of symbolism similar to this?

Is the timely death of Mr. Spenlow made to appear reasonable? Also the involved condition of his affairs?

Trace the steps leading up to the climax of Chap. XXXIX. Is it effectively handled?

What is the effect of having Mr.

Peggotty himself tell of his wanderings in search of Emily (pp. 633 ff.)? Could any better way have been devised?

What is the significance of the repetitions from Mrs. Strong's talk, at the end of Chap. XLV (p. 716)?

Note the neat way in which information as to David's progress, in a matter which he could not modestly speak about directly, is given on page 725.

Is the revelation of the latter part of Chap. XLVII a complete surprise?

Note the various indications that lead up to Micawber's outburst about Heep in Chap. XLIX. How much of an idea of the facts do we get from this chapter?

Why should Mr. Peggotty tell Emily's story (pp. 777 ff.)? Is any special effectiveness secured by this means?

Does the exposure of Heep in Chap. LII seem too long drawn out? Does it ever get tiresome? Is it best to have it handled in precisely the way adopted here?

Is the pathos of Chap. LIII exaggerated, full of effort? Or quiet and natural and not overdone?

Is there any particular effectiveness in having the events of Chap. LV just what they are? Has this chapter any special merits?

Why should there be a return to the Murdstones in the latter part of Chap. LIX? And mention of other characters of the past in Chap. LXI? Is the story thoroughly rounded out as to all characters of any prominence? Is the final bringing in of so many persons made to seem natural?

Theme Subjects

1. Some critical estimates of Dickens (see pp. 3, 4, and supplement the material there found; discuss the positions taken by various people).

2. The favorite books of Dickens's childhood (p. 8). Sum up briefly their character.

3. The autobiographical element of *David Copperfield* (pp. 30-33). (This may be divided if, perhaps, the whole proves unwieldy, and autobiographical elements in the treatment of David's childhood, for example, may be treated separately.)

4. Different threads of the story may be summed up for practice in narration; e. g.:

The story of "Little Em'ly."
Peggotty and Barkis.
The rise and fall of Uriah Heep.
Micawber's story.
The story of Dr. Strong.
Tommy Traddles' story.
David and Dora.
David and Agnes.
Miss Trotwood's love affair.

And so on. Distinct little stories are told of many persons.

5. The unity of the plot (see p. 35). Show what relation the various minor threads just mentioned have to the main story of David.

6. Character sketches of any of the clearly presented personages.

7. Do any characters *develop* (David, for instance, or Uriah Heep)? (It is sometimes said that they merely unfold, or are revealed; are not developed as George Eliot sometimes develops characters.)

8. A rhetorical study of wordiness, in the speeches and letters of Micawber.

9. Preparation and foreshadowing in *David Copperfield.* Collect the most striking examples as, for instance, in relation to Em'ly.

10. The advantages of first-person narration, as shown in this novel. Are there any noticeable disadvantages?

11. Comparison of the first school David attended with the worst school the student has ever seen.

12. The funniest scene or situation or dialogue in *David Copperfield.* (Tell what happens or the gist of what is said, and give reasons for thinking it so funny.)

13. Pathos in *David Copperfield* —compare it with pathos that is overdone in some of Dickens's other works.

14. Your favorite novel by Dickens, with reasons.

Selections for Class Reading

1.—Mr. Peggotty and his household (pp. 72-74, 78-81).

2.—"Barkis is willin'" (pp. 104-6, 149, 150).

3.—Mr. Creakle (pp. 123-25, 130-32).

4.—Mrs. Copperfield's death (pp. 174-76).

5.—Enter the Micawbers (pp. 199-203).

6.—David reaches his aunt (pp. 234-37).

7.—Uriah Heep (pp. 263, 265, 266, 269, 278-81).

8.—Steerforth meets the Peggottys (pp. 357-62).

9.—David and Uriah (pp. 423-28).

10.—The death of Barkis (pp. 489-93).

11.—"A greater loss" (pp. 498-502).

12.—Mr. Peggotty's resolve (pp. 515-20).

13.—Micawber tells what has turned up (pp. 580-85).

14.—Mr. Peggotty's wanderings (pp. 633-36).

15.—An understanding with Martha (pp. 735-38).

16.—Micawber's outburst about Heep (pp. 763-65).

17.—Mr. Peggotty tells Em'ly's story (pp. 777-82).

18.—The exposure of Heep (pp. 803-11).

19.—Dora's death (pp. 818-23).

20.—The storm (pp. 841-50).

21.—News from Australia (pp. 822-28).

THE LAY OF THE LAST MINSTREL. Sir Walter Scott. With an Introduction by William Vaughn Moody, A. M., and a Glossary and Notes by Mary R. Willard, Instructor in English, High School, Jamestown, N. Y. Chicago: Scott, Foresman and Company. pp. 211. 25 cents.

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Helps to Study

For general suggestions on Scott, see page 42 of this Manual.

THE LAY OF THE LAST MINSTREL:

What was the date of publication of this poem (pp. 21, 22)? What chronological place does it hold in the order of Scott's works?

What was its success? Why?

How was the story suggested to Scott?

Are there any evidences that Scott was trying to show a resemblance between his relations with the Countess of Dalkeith and those of the ancient Minstrel with the Duchess of Buccleugh?

What is the framework of the whole story? Where is it stated? Is it a happy device (p. 20)? Is there any significance in Scott's putting the story in the mouth of a Minstrel?

Notice the Interludes at the end of each Canto. What purpose do they serve? (Prevent us from forgetting that it is the Minstrel who is speaking.) Are there other passages where the Minstrel speaks in his own person?

What is the fate of the Minstrel? Is it probable that one in his condition (p. 63) could have sung such a song as this? Does this consideration matter?

Point out the influences of ballad literature on the poem.

DETAILS OF THE POEM:

I. Where is the first hint that the Ladye was addicted to Magic (p. 65)?

Is your first impression one of reality or are you carried at once into a land of the imagination?

What events happening before the opening of the poem are narrated here?

Where are we told of Lord Cranstoun's love for Lady Margaret? Why was he not acceptable to her mother?

Is the dialogue of the Spirits (p. 71) necessary to the plot? What is the prophecy? How will the Ladye evade it?

How has the plot been advanced in this Canto?

How much space is taken up with the description of the castle?

II. How did William of Deloraine obtain the book of St. Michael?

Who was the lonely watcher at the tomb?

Is there justification for devoting as much space as this to this episode? Why do you call this an episode? Note its connection as the plot advances. Is the book of St. Michael necessary (p. 55)?

Where is the first mention of the Dwarf? Does this introduction of another supernatural element increase the unreality? We are told that Scott began with the intention of making the Dwarf (Gilpin Horner) the principal character in the poem. What are the evidences of this?

III. What is the necessity of having the young lord enticed away from the castle by the Dwarf? Note what use is afterwards made of this (Canto IV).

Note the continual tricks of the Dwarf.

What other incidents are contained in this Canto?

IV. Why is the rising of the Border described so fully? Does this furnish a good picture of the mediæval Border life?

Where does the Dwarf appear in this Canto?

What was the difference in disposition between the two English commanders (p. 133)?

How does the Ladye's magic aid her here?

V. Discuss the truce between the two armies (p. 141)—its probability, etc. (See Stanza VII.)

How was Lord Cranstoun known to Lady Margaret in his disguise? When do we first recognize him?

Compare the description of the combat (p. 150) with a similar description in any one of Scott's novels.

When is the prophecy fulfilled?

Is the poem really completed at the end of this Canto?

VI. What are the main incidents of this Canto? What have they to do with the plot? Could this Canto have been dropped without harm to the poem?

Where is the last mention of the Goblin (p. 175)?

As the poem stands, is the author justified in devoting as much space as he does to the Goblin's pranks?

Could the young boy have been enticed away from the castle in any other manner than the one employed? Could the Lord Cranstoun have counterfeited the likeness of William of Deloraine in any other way?

Discuss the employment of the supernatural in this poem (see pp. 56 ff.) and contrast it with the supernatural in *The Lady of the Lake.*

PLOT IN GENERAL:

Do you find in the poem a well-defined and regularly developed plot, or is it a patchwork of incidents?

Summarize the plot carefully, avoiding unimportant details, and find out in how few words you can do it.

Enumerate the main incidents. Which ones are necessary to the plot? State exactly how.

CHARACTERIZATION:

Are there good studies of character in the poem?

Do the figures seem indistinct and dimly drawn to you?

Compare the characters with those of *The Lady of the Lake.*

DESCRIPTION:

Are the descriptions vivid? Note the description of Melrose Abbey by moonlight (p. 80); the extended description of the castle in Canto I; the rising of the Border; the combat, and the pledging of the vows of the lovers.

Perry Pictures 1520, 1521, are of Melrose Abbey.

Compare the treatment of landscape in the *Lay* with that in *The Lady of the Lake.*

Also compare the combat (p. 150) with the fight of Roderick Dhu and James Fitz-James.

STYLE:

What poem influenced the verse form of the *Lay?* Compare the two.

Why did Scott want to escape the responsibility of introducing a new verse form (p. 21)?

How many accents are there in each line? How many syllables? Is the number of syllables uniform? What general effect has this meter?

Theme Subjects

See also subjects for other poems by Scott (pp. 45 and 63 of this Manual).

1. The framework of the poem (explain it and note advantages and disadvantages; pp. 47 ff.).

2. The mediaeval minstrel—his place in society as indicated in this poem.

3. *The Lay of the Last Minstrel* and Coleridge's *Christabel* (p. 47).

4. Metrical characteristics of the poem (p. 47).

5. Unusual words in the poem.

6. Discussion of the merits of Jeffrey's criticism (pp. 53, 54), or of your editor's defence of the poem.

7. The historical background of *The Lay of the Last Minstrel* (p. 57 and Notes).

8. Scott's use of witchcraft and the supernatural (p. 56).

9. The Goblin-Page. A simple narrative of his part in the poem, or a discussion of the propriety of having him play such a part (p. 55).

10. Descriptive themes on such topics as the following:

Melrose Abbey (pp. 80 ff.),
The tomb of Michael Scott (pp. 87 ff.),
The approach of the British (pp. 124 ff.),
The disappearance of the Goblin (pp. 174 ff.).

11. Narrative themes on divisions of the story, such as the following:

Sir William of Deloraine secures the magic book (pp. 74-90),
The combat of Cranstoun and Deloraine (pp. 98 ff.),
The adventure of the heir of Branksome (pp. 102 ff.),
The English invasion,
The single combat of Musgrave and Cranstoun (pp. 146 ff.).

12. Character sketches of the Minstrel, the Ladye, William of Deloraine (pp. 73, 74), Lord Cranstoun.

13. An account of the student's own visit to Melrose Abbey.

14. Scott's personal relation to people presented in *The Lay of the Last Minstrel* (hint on p. 48).

Selections for Class Reading

1.—The Introduction (pp. 61-64).

2.—The Ladye hears a magic message (pp. 69-72).

3.—Sir William of Deloraine's ride (pp. 75-79).

4.—Melrose Abbey (pp. 80, 83-85).

5.—Michael Scott (pp. 85-89).

6.—The Goblin-Page (pp. 94-96).

7.—The combat of Cranstoun and Deloraine (pp. 98-100).

8.—The finding of the child (pp. 104-7).

9.—The alarm of war (pp. 109-13).

10.—Watt Tinlinn's arrival (pp. 115-17).

11.—The approach of the English (pp. 124-26).

12.—The parley (pp. 128-34).

13.—A Minstrel's fame (pp. 138, 139).

14.—The combat (pp. 149-53).

15.—"Breathes there the man" (pp. 159, 160).

16.—"Harold" (pp. 172-74).

17.—The disappearance of the Goblin (pp. 174-76).

SILAS MARNER. George Eliot. Edited by Albert Elmer Hancock, Ph. D., Professor of English in Haverford College. Chicago: Scott, Foresman and Company, pp. 288. 30 cents.

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II. Analysis of *Silas Marner*.
Purpose.
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The Descriptions.
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TEXT.

Helps to Study

LIFE OF GEORGE ELIOT:

For what reason did Mary Ann Evans style herself George Eliot?

What kind of education and home training did she have? What trait of character displayed itself in her childhood that was present in her later life and in all of her works (p. 8)?

State something of her early struggle with orthodox Christian theology. Discuss her attitude in *Silas Marner* toward those who hold to a simple faith (p. 236, note).

How was she directed toward novel-writing? How was she particularly fitted by early environment for the novel of middle class life in which she did her best work?

Name six novels generally conceded to be her best and state in a word or two the theme of each (pp. 13 ff.).

What position is assigned to her among English novelists (p. 31)?

Perry Picture 101 is a portrait of George Eliot.

DEVELOPMENT OF THE PLOT:

How much of the story has taken place before the novel opens? Why does the story open when and where it does and not before? How is the past history of Marner introduced?

What have the false accusation and condemnation of him to do with the plot?

How many of the chapters are introductory?

How do the time of the story and the secluded situation of Raveloe (p. 36) help to make the story probable?

How would modern means of communication have foiled Godfrey in his desire to keep some of his secrets?

When is there the first hint of the stealing of Marner's money (p. 56)? Where is there another (p. 76)?

How many plots are there? How are they connected? Pick out which chapters have to do with the Cass plot, which with the Marner plot, and which with both.

Why is the incident of the earthenware pot introduced (p. 57)?

What important incident in the plot is motived by Godfrey's giving his brother Fowler's rent?

Is there any intimation that Dunstan will come to grief in the selling of Wildfire (p. 66)?

How does the Wildfire incident connect the two plots?

What reason had George Eliot for not letting Dunstan give up Wildfire when the bargain was struck (p. 78)? What reason for letting Dunstan take Godfrey's whip (p. 81)?

When is the first mention made of Molly (p. 67)? What part does she have in the plot?

How is Godfrey's past life given (p. 72)? Are there dramatic reasons for this presentation?

Are there episodes that do not advance the plot?

What is the purpose of Chap. VI? Why is this method taken to announce the robbery of Marner?

Compare it with the other dramatic scenes in the book. Is the same method used in each one? Count the number of people in each of these scenes.

Are the incidents of Molly's death and the finding of the child by Marner probable?

What purpose is served by Chap. VIII?

Does the quarrel scene between Godfrey and the Squire advance the plot, tell us something about the other characters, or does it only illustrate the character of the Squire (pp. 130 ff.)?

Why is Mrs. Winthrop introduced?

Why is the New Year's party at the Brick House described at such length? Why are the conversations so minutely reported, —for plot, character, or theme? Is there any preparation for the following scene?

Why does George Eliot make Silas subject to catalepsy? Why portray him with defective eyesight?

Why does she give Eppie golden hair (p. 190)?

What do you think of Chap. XV?

Does the transition from Part I to Part II seem abrupt? How long a time elapses between the two parts? Tell what has taken place in Marner's condition in the meantime? How did you find this out?

Where is the climax in interest reached? Does the interest continue to the end?

Where is the climax in construction? Chap. XI or XII?

When has the inciting force dropped out?

What chapters serve to delay the catastrophe?

Has there been any intimation that Dunstan Cass is dead in the stone-pit (p. 240)?

Does the story conclude before the "Conclusion"?

CHARACTERS:

Classify the characters into groups.

How many principal characters are there? Who form the background-characters?

How many of the characters stand distinctly in your mind? How many are only pegs in the development of the plot and theme? How many are useless to the plot?

What ones serve to reëstablish Silas Marner in his human relations?

Are the characters shown most by action, conversation, or the author's comment?

What do you think of George Eliot's power of characteriza-

tion? Do her characters seem drawn from real life, or are they impossible people of the imagination?

Illustrate by the character of Silas Marner the chief points in George Eliot's treatment of character.

METHOD AND STYLE:

Which is more important in *Silas Marner*, plot or character?

Is the author's vision microscopic or telescopic? Does she deal with great actions or with motives and impulses?

How has she attained her two primary objects in the writing of *Silas Marner* (p. 25)?

How did George Eliot's scholarship affect her style? Find paragraphs that are made too solid by an overcrowding of facts.

What do you think of the opening paragraph?

Pick out and preserve examples of "epigrammatic concreteness."

Note the use of conversation. Do the people speak naturally, according to their stations in life, or do they indulge in book talk? Take Dolly Winthrop as an example.

What effect did George Eliot's tendency to moralize have?

Show how she uses irony of fate in bringing Godfrey's secrets to light, in that everything which seems to make him secure eventually leads to his exposure. Show that Godfrey escapes the penalties he has brought on himself only to incur others just as severe in the end. Is George Eliot's purpose in this merely moral, or does each new step in Godfrey's story make the whole story more interesting?

Theme Subjects

1. The life of George Eliot (pp. 7-11).

2. Review of another of her novels besides *Silas Marner*. (See comments on pp. 13-16.)

3. George Eliot's artistic creed (pp. 18-20).

4. The lesson of *Silas Marner* (pp. 26, 29, 30).

5. Narratives of the following divisions of the story:

The history of Marner before he came to Raveloe.
The story of Marner's hoard.
The story of Godfrey Cass.
The story of Dunstan Cass.
The story of Eppie.

6. Character sketches of the following:

Marner. (This may be divided into two parts—before and after the coming of Eppie.)
Godfrey Cass.
Nancy.
Dolly Winthrop.
Eppie.

7. An account of a social evening at some country inn, or similar place (cf. pp. 93 ff.).

8. An account of a rural party (cf. pp. 158 ff.).

9. Dramatic situations in *Silas Marner* (pp. 28, 29). An original dramatization of one of them may well be asked.

10. A day in Raveloe (a real or imaginary account of a day in such a village).

11. The function of the child in *Silas Marner* (cf. Tennyson's *Princess*).

12. A baby I know (cf. parts of *Silas Marner* dealing with Eppie's childhood).

13. Dickens suspected that George Eliot's novels were written by a woman. Show why he thought so.

See also theme subjects on page 32 of the Lake ed.

Selections for Class Reading

1.—Marner's life before he came to Raveloe (pp. 40-48).

2.—How Marner became a miser (pp. 51-59).

3.—The status of the Cass story (pp. 62-69, 72-75).

4.—Marner loses his money (pp. 79-85, 89-91).

5.—The talk of the village worthies at the Rainbow Inn (pp. 93-106).

6.—Marner tells of his loss (pp. 108-14).

7.—Godfrey and his father (pp. 127-35).

8.—Silas and Mr. Macey (pp. 141-144).

9.—Dolly Winthrop (pp. 144-51).

10.—Miss Nancy Lammeter (pp. 158-68).

11.—Dancing at the Red House (pp. 175-81).

12.—Marner entertains a guest (pp. 185-93).

13.—Dolly Winthrop helps Marner with the child (pp. 206-12).

14.—Eppie's childhood (pp. 212-221).

15.—Some changes of sixteen years (pp. 224-33).

16.—Eppie and Silas (pp. 239-44).

17.—The truth comes out (pp. 259-63).

18.—Eppie will not be adopted (pp. 266-76).

19.—Silar goes back to Lantern Yard (pp. 280-84).

20.—The conclusion (pp. 285-88).

THE SIR ROGER DE COVERLEY PAPERS from the Spectator. Addison and Steele. Edited by Herbert Vaughan Abbott, Instructor in English in Harvard University. Chicago: Scott, Foresman and Company. pp. 249. 30 cents.

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XXXII. Will Honeycomb.
XXXIII. Sir Roger at Spring Garden.
XXXIV. The Death of Sir Roger.

CHRONOLOGY.

GLOSSARY OF WORDS AND PHRASES.

Helps to Study

THE SPECTATOR:

In what form were the *Sir Roger de Coverley Papers* published (p. 13)?

Who were the chief contributors to the *Spectator*? Who was the originator of the plan (p. 43)?

What was the state of journalism in England previous to its publication (p. 36)? What is its share in the development of the modern newspaper?

Make a comparison of the *Spectator* and any newspaper of today.

What was the purpose of the *Spectator* (p. 37)? Did it accomplish its purpose to any extent?

What kind of satire would you call it? Make a comparison of it and any other satire that you know.

ADDISON AND STEELE:

Perry Picture 2523 is a portrait of Addison.

Write in parallel columns the main facts of the lives of Addison and Steele (pp. 38-45).

Dr. Johnson's characterization of Addison may be found in

Newcomer and Andrews, pp. 360-63. See also Macaulay's *Essay on Addison*, page 175 of this Manual.

How would you characterize Addison? Steele?

How was the lifelong friendship between them terminated? Who seems to have been at fault?

Can you characterize Addison's style? Steele's? If the papers were not signed, could you tell which were by Steele and which by Addison? Whose style is the more humorous and lively, whose the more finished and polished?

How does the style of the *Spectator* differ from that of the prose of to-day? Are there many unusual words? Compare the syntax, sentence length, and structure with the best modern usage.

THE SIR ROGER DE COVERLEY PAPERS:

Describe the Spectator Club and characterize three of its members (p. 55)? How many of them are unimportant figures?

Do you think that Addison was drawing a portrait of himself when he wrote the description of the Spectator (p. 49)?

What kind of places were the coffee-houses mentioned on page 52 (pp. 23, 24)? What was Addison's favorite coffee-house?

What does Sir Roger think of fashion and of real worth (p. 63)?

What characteristic of all human nature is represented in the paper beginning on page 68? Is this paper a good example of Addison's power of satire?

Describe the Spectator's visit to Coverley Hall (pp. 79 ff.—see p. 28).

Was the condition of Sir Roger's household different from that of other country gentlemen?

How did the small country gentleman live? What was his favorite sport (p. 29)? What duties did he have (p. 30)? Is Sir Roger a typical example of his class?

What kind of person was the woman of fashion (pp. 73-78—see p. 16)?

What was the nature of the books mentioned on page 75 (see p. 18)?

What lament does the Spectator make about his condition (p. 92)?

What characteristic of Sir Roger is brought out by the exhibition of the family portraits (p. 94)?

Was the belief in witchcraft common at this time (p. 100)?

For what does the story from Josephus serve (p. 104)?

What were the most striking peculiarities of the services in Sir Roger's church on Sunday (p. 106—see p. 31)? Did the chaplain prepare his sermons (p. 32)?

Trace the progress of Sir Roger's love suit (p. 111). How often is the widow mentioned?

What is meant by "humours" and "vapours" on page 124?

Who was Moll White (p. 135)? What was the common belief concerning her? Where is her death mentioned (p. 202)?

How did the manners of a man from the city differ from those of one from the country (p. 146)?

Why did Sir Roger speak at the assizes (p. 156)?

Who was Tom Touchy (p. 157)? Where is he again mentioned?

To what particular inconvenience was the Spectator put (p. 178) on account of party prejudice? What does Addison say of the

ruinous effects of party spirit (p. 170)? What remedy does he propose (p. 175)?

What were the two parties at this time (p. 33)? What were the chief points of difference between them?

How do you account for Sir Roger's being a Tory and Sir Andrew Freeport a Whig (pp. 178, 194—see p. 33)?

Why were the Whigs anxious to continue the war against France and the Tories to end it (p. 34)?

Was Addison a Whig or a Tory?

What is most interesting about the Spectator's trip to London (p. 190)?

What was the attitude toward the Puritans at this time (p. 195)?

What is Sir Andrew's defense of the merchant class (p. 196)? What was the position of the merchants at this time (p. 26)?

Was Sir Roger pleased with his visit to London (p. 200)?

Note what is most interesting about Sir Roger at the play (p. 214). Why was the theatre so popular (p. 19)? At what time did the play begin (p. 20)? What was the pit? Where did the lords and ladies sit (p. 21)?

What preparation did Captain Sentry make against the Mohocks? Why was it necessary (pp. 14, 15)?

For what reason is the death of Sir Roger announced by a letter from his butler? With what touching incident is the paper closed (p. 231)?

For what fates are the other members of the Club reserved (p. 232)?

In what respect are the *De Coverley Papers* more like parts of a novel than like essays? That is, what elements of a novel do they contain (plot, character, setting, purpose)?

What do the *De Coverley Papers* lack to be a complete story? To what extent does it seem to you right to say that the *De Coverley Papers* were a forerunner of the English novel?

Theme Subjects

1. The life of Addison (pp. 38, 39).

2. The life of Steele (pp. 42, 43).

3. Character sketches of each; or a contrast of the two (pp. 40, 41, 44-47; see also Macaulay's *Essay on Addison*, and theme subjects based on it).

4. The Spectator as a portrait of Addison (pp. 49 ff.).

5. The work of Addison and of Steele in the *De Coverley Papers*. (Note the authorship of the respective papers, differences in manner or spirit that can be detected, etc.)

6. *The Spectator* as compared or contrasted with a newspaper of today (pp. 13, 35-38).

7. *The Spectator* and Irving's essays. (Cf. *Sketch Book*, pp. 25, 26.)

8. A *Spectator* of the twentieth century (the student's own comment, in the manner of the *Spectator*, on some folly of the day, or the like; cf. Thackeray's *Spectator* paper in *Henry Esmond*, Lake edition, pp. 408 ff.).

9. Character sketches of Sir Roger, Sir Andrew Freeport, Will Wimble, Will Honeycomb.

10. Elements of the novel in

the *De Coverley Papers* (and what they lack to make a novel).

11. Some subjects of satire in the *De Coverley Papers* (e. g., pp. 74 ff., 170 ff., etc.).

12. The London coffee-house of Addison's time (pp. 23-25). (Has the coffee-house a present-day equivalent in social life?)

13. Sir Roger at a twentieth century theatre (cf. pp. 215 ff.).

14. Sir Roger at Coney Island (or some amusement park of the present).

15. The gypsies of Sir Roger's time and today (pp. 180-84).

16. A new version of Sir Roger's love story.

17. Rewrite the *Spectator* paper on "Party Feeling" (pp. 169-74) to fit our own political conditions, using the editorial form.

Selections for Class Reading

1.—The Spectator and his club (pp. 50-53, 55-62).

2.—Sir Roger on fashion (pp. 63-67).

3.—Sir Roger and his household (pp. 79-81, 84-88).

4.—"The Coverley Economy" (pp. 118-22).

5.—Will Wimble (pp. 89-93).

6.—Sunday with Sir Roger (pp. 106-10).

7.—Sir Roger's love affair (pp. 111-16, 140-45, etc.).

8.—Sir Roger as a hunter (pp. 125, 126, 128-34).

9.—Moll White (pp. 136-39).

10.—Sir Roger at the assizes (pp. 156-60).

11.—The story of Florio and Leonilla (pp. 162-67).

12.—Party feeling (pp. 169-74).

13.—The journey to London (pp. 189-93).

14.—Sir Roger visits Westminster Abbey (pp. 208-12).

15.—Sir Roger at the play (pp. 213-17).

16. The death of Sir Roger (pp. 228-32).

THE LADY OF THE LAKE. Sir Walter Scott. Edited by William Vaughn Moody, A. M. Chicago: Scott, Foresman and Company. pp. 264. 30 cents.

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I. Life of Scott.
II. Scott's Place in the Romantic Movement.
III. *The Lady of the Lake.* Historical Setting. General Criticism and Analysis.
TEXT.
NOTES.

Helps to Study

For questions and suggestions on the life of Scott and his relation to the romantic movement, see *Marmion,* page 42 of this Manual.

THE LADY OF THE LAKE—CONSTRUCTION:

Is there anything that has taken place before the opening of the poem that has to be understood

for a thorough appreciation of the story (p. 46)? How are the previous fortunes of the Douglas family related (p. 98)?

What purpose in the plot does the Minstrel serve throughout?

What do you think of the opening?

Does the chase serve merely to furnish an opportunity for the description?

Is the action rapid or slow? How is it often retarded?

For what are the songs introduced?

Note the transition from stanza X to XI (p. 66); from XVI to XVII; from XXIV to XXV (p. 143); and many others.

How many cases of concealed identity are there in the poem? Does this turning of the plot on mistaken identity make it seem unreal? Show in each case where the identity is exposed and where hints have been given beforehand of the real identity.

Is there any intimation of the identity of Ellen and her father in lines 6-8, page 81; lines 11-22, page 87?

What is the purpose of Fitz-James' dream (p. 86)?

What is the first hint of Ellen's love story and the name of her lover (pp. 74, 92)?

When is Roderick Dhu first mentioned (p. 96)? In what light?

Where are the relations of Ellen with Roderick and with Malcolm further disclosed (p. 98)?

To whom is the reference in lines 19-21, page 116?

What action does the struggle between Roderick and Malcolm motive?

How does Canto Third advance the plot? What is its poetical value (p. 56)?

What purpose does Brian serve?

Does the prophecy (p. 157) heighten the dramatic effect of the following scene (see p. 196)?

For what are lines 5-15, page 157, a preparation (p. 168)?

What is the purpose of the Ballad of Alice Brand (pp. 162 ff.)?

What other result of Scott's early interest in ballad literature can you point out in *The Lady of the Lake*?

Does the warning of James by the song of mad Blanche seem improbable?

What is the purpose of the long speeches between James and Roderick in the dramatic scene following Roderick's calling of his men?

Does the combat between James and Roderick (pp. 198, 199) seem a real fight?

Why was Roderick preserved to die in the castle at Stirling?

Are lines 15-25, page 203, an artistic preparation for the following scene?

How do the games in the Castle park hasten the plot to its end?

How is the fight between Clan-Alpine and the Earl of Mar described?

How much of the action takes place outside the poem and is related?

Note the use of the supernatural (p. 239). Does it seem impressive?

Is the conclusion sustained and dramatic?

DESCRIPTION:

Are the nature descriptions given for scenic effect, or do they serve as a background and setting for the story?

Does Scott employ incidents of

plot for the sake of dragging in descriptions?

Which is the best in the poem: nature description, plot construction, character description, or the portrayal of old life and customs?

Is the descriptive language suggestive?

Are the landscape scenes given minutely, or are they drawn with a free hand?

Does Scott keep closely to the geography of the region of his tale (see map, p. 8, and note, p. 260)?

Perry Pictures 912-17 (from Landseer's paintings of deer) and 1511 (Ben Lomond) may be used in illustration of The Lady of the Lake.

CHARACTERS:

Are the characters distinctly drawn—do they seem real people of flesh and blood?

How is Ellen's character displayed?

Do you feel any sympathy for Roderick Dhu? Does his character grow upon you (pp. 96, 98, 99, 182, 188, 195, and 241)?

Was Douglas an historical character?

Is the character of James Fitz-James true to James V. of Scotland?

Is Allan-bane representative of the place in the ancient Scottish clan which the Minstrel had?

Theme Subjects

See also subjects for *Ivanhoe*.

1. Scott's boyhood (with emphasis on the cultivation of characteristics displayed in his poems; pp. 10-12).

2. Scott as a landed proprietor (pp. 27-33). This may well take the form of an imaginary visit to Abbotsford.

3. Scott in business (pp. 23-25, 34-36). Compare his struggle against debt with Mark Twain's.

4. The historical setting of *The Lady of the Lake* (pp. 46-48).

5. A visit to the scene of *The Lady of the Lake*.

6. Summary of the action; as a whole, or by parts (cantos or other logical divisions).

7. Character sketches of Fitz-James, Roderick Dhu, Ellen, Malcolm, Douglas.

8. Highland customs reflected in the poem (pp. 129 ff., 253, 254, etc.).

9. The use of the Minstrel in the poem.

10. The interpolated lyrics—what purposes do they, respectively, serve?

11. Descriptions of scenes resembling, in one way or another, attractive scenes depicted in *The Lady of the Lake*.

12. Soldier life in Stirling Castle (pp. 219 ff.).

13. Contrast feudal warfare (especially as shown on pp. 81, 182) with modern warfare, such as the Russo-Japanese war.

14. Show, by selected passages, Scott's veneration for the ideals of feudalism (pp. 81, 228, etc.).

15. Rewrite the scene of the combat between Roderick and Fitz-James (pp. 198-200) in the prose style of Scott as in the tournament scene in *Ivanhoe*.

Selections for Class Reading

1.—The chase (pp. 60-65).
2.—The Trosachs (pp. 66-68).
3.—Ellen (pp. 72-74).
4.—Ellen's song (pp. 83-85).
5.—Roderick's arrival (pp. 100-105).
6.—Roderick's proposal (pp. 113-118).
7.—The consecration of the bloody cross (pp. 128-32).
8.—The summoning of the clan (pp. 132-35).
9.—The Coronach (pp. 136, 137).
10.—Roderick overhears Ellen's song (pp. 147-50).
11.—The ballad of Alice Brand (pp. 162-67).
12.—Fitz-James and the mad woman (pp. 172-78).
13.—The hospitality of a Highlander (pp. 180-88).
14.—The hidden army (pp. 188-92).
15.—The combat (pp. 195-200).
16.—Douglas at the games (pp. 207-11).
17.—The speech of Douglas (pp. 212, 213).
18.—The Battle of Beal an Duine (pp. 232-40).
19.—Fitz-James reveals himself to Ellen (pp. 243-49).

SELECTIONS FROM THE POEMS OF TENNYSON. Edited by Myra Reynolds, Ph.D., Professor of English, the University of Chicago. Chicago: Scott, Foresman and Company. pp. 364. 35 cents.

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In the Valley of Cauteretz.
The Higher Pantheism.
"Flower in the Crannied Wall."
Selections from "In Memoriam."
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The Revenge.
The Ancient Sage.
"Frater Ave Atque Vale."
Merlin and the Gleam.
Far-Far-Away.
The Throstle.
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Helps to Study

TENNYSON:

Questions on the life of Tennyson may be found under *The Princess*, page 151 of this Manual. The following may be added to them:

What can you say of Tennyson's boyish attempts at verse-making (pp. 8, 9)?

What was the general attitude of critics toward his early volumes? Toward the *Poems* of 1842 (pp. 11-14)? See detailed evidence of improvements made, in the editor's notes on the early poems, pages 321-34.

Note the most important points regarding Tennyson's domestic life (pp. 16-22). Where did he live after his marriage?

See Perry Pictures 94 and 94a and 94b (Tennyson and places associated with him); also 940 (Watts' Sir Galahad).

TENNYSON'S POEMS — GENERAL QUESTIONS:

Point out, from the poems read, passages illustrating Tennyson's minute and accurate knowledge of natural phenomena, in addition to the illustrations noted on pages 27-31. Passages illustrating his association of nature with man (pp. 32-35).

Note, among the poems read, those that have to do with political questions (pp. 45-47); scientific discoveries (pp. 47, 48); religious questions (pp. 49-54).

THE IDYLLS OF THE KING:

Describe briefly the general plan of the *Idylls* (pp. 305, 306). The sources and literary history of Arthurian legend.

Several selections from Malory are to be found in Newcomer and Andrews' *Twelve Centuries of English Poetry and Prose* (Chicago: Scott, Foresman & Co.) pages 96-110.

What is an "idyll" and why did Tennyson call his Arthurian poems *Idylls?* Which is the most idyllic of those read? Why?

For what purposes are dreams used in the *Idylls* (as on pp. 115, 158)?

Select a few lines from each *Idyll* read, in which the rhythm and movement is particularly appropriate to the meaning expressed.

Select two or three especially beautiful figures, two or three especially powerful ones; and comment on them briefly.

Do you find any use of nature to reflect the moods and passions of the characters, or to accentuate them by contrast? Where? Is there any use of nature for mere description, without any bearing on the plot?

What is the principal function of "Gareth and Lynette" in the whole story of Arthur? To illustrate, why do we have the account of the king's audience, lines 326 ff.? And why is Lancelot brought in at all, lines 451 ff.? (See the veiled prophecy, lines 466, 467.)

Explain the allegory in "Gareth and Lynette." (See notes, pp. 313-15.)

Trace the growth of Lynette's feeling towards Gareth (see question p. 314). Notice the variations in her songs, pages 92, 94, 95, 98. What is their significance (see note, p. 313)?

See questions and suggestions in notes on "Lancelot and Elaine," especially on lines 1, 121, 130, 260, 948, 982.

Describe the plan of "Lancelot and Elaine"—the plunging *in medias res,* followed by explanations.

What important changes have come about in Arthur's court since the time depicted in "Gareth and Lynette?"

State the substance of Guinevere's comment on Arthur (pp. 112, 113). Compare Lancelot's estimate of him (p. 118).

Characterize Lancelot as he appears in this *Idyll.*

Is there any allegory in "Lancelot and Elaine?"

Note the repetitions, as on pages 144, 151, etc. What is their effect?

What events have immediately preceded "The Passing of Arthur?" (See note, p. 320.)

Why does Arthur feel that he has failed? What hope has he for the future? Where is it expressed (p. 320)?

Landor, on hearing the fragment, "Morte d' Arthur," which makes up lines 170-440 of "The Passing of Arthur," called it "more Homeric than any poem of our time." Point out wherein it is more Homeric than other parts of the *Idylls* (repetitions, for instance).

What is the signification of the ending of "The Passing of Arthur?"

SHORTER POEMS:

The editor's notes on the shorter poems in the Lake Classics edition contain many valuable suggestions and questions, to which the following are but supplementary.

Note how every descriptive detail of "Mariana" is made subservient to the human emotion presented. What details of the poem are indebted directly to Shakspere?

Summarize the points of resemblance between "The Lady of Shalott" and Elaine.

Do you find any resemblance between important thoughts of "The Poet" and "The Palace of Art?" Do you think Tennyson lived up to the ideals expressed in these poems?

Summarize the points of contrast between "The Lotos-Eaters" and "Ulysses," both in spirit and in style. Show how each is adapted in form to its subject. Which is the more beautiful poem? Which the stronger? Note the relation of "Ulysses" to Tennyson's personal grief (p. 337).

Compare and contrast the characters of St. Simeon Stylites and Sir Galahad, as types of mediæval religion.

For questions on the songs from *The Princess,* see page 153 of this Manual.

Give reasons for the metrical variations in the "Ode on the Death of the Duke of Wellington." (See pp. 343, 344.)

Do you find the rhyme and rhythm of "The Revenge" suited to the spirit of the poem? Illustrate your conclusion.

Sir Walter Raleigh's account of the last fight of the Revenge may be found in Newcomer and Andrews, pages 208-11.

Trace in detail the autobiographical allusions of "Merlin and the Gleam" (pp. 361, 362).

Theme Subjects

1. Tennyson's life (pp. 7-26).
2. The story of Arthur (up to the time of "Gareth and Lynette").
3. The story of Gareth and Lynette.
4. Explanation of the allegory in "Gareth and Lynette" (pp. 313-15).
5. The story of Lancelot and Elaine.
6. "Lancelot and Elaine" as an "idyll." (Explain the meaning of the term as first used, as used by Tennyson; and illustrate from the poem in question.)
7. The story of Lancelot and Guinevere (as indicated in "Lancelot and Elaine," or with consideration also of future events).
8. "The Passing of Arthur."
9. Character sketches of Lancelot, Guinevere, Arthur, Bedivere, Elaine, Gareth, Lynette. (See, for example, pp. 112, 113, 118, etc.)
10. The story of any of the short poems in the volume, e. g.:
    "Mariana" (pp. 174-76, 321, 322).
    "The Gardener's Daughter" (pp. 210-19).
    "St. Simeon Stylites" (pp. 220-27, 336).
    "Ulysses" (pp. 227-29, 337, 338).
11. Paraphrase of "The Revenge" (pp. 279-86; with explanation of historical background, p. 357).
12. Tennyson's view of the poet and his mission (pp. 182-84, 323, 191-202, 328, 297-302, 361).
13. "The Lady of Shalott" and Elaine.
14. A contrast of "The Lotos-Eaters" and "Ulysses" (in attitude toward life, for instance).
15. Summary of Tennyson's estimate of Wellington. (On p. 243 he calls Wellington the "greatest soldier." Compare Caesar or Hannibal or Alexander or Napoleon or Washington.)
16. The occasion and purpose of *In Memoriam* (pp. 351-55).
17. "Merlin and the Gleam" as a summary of Tennyson's poetic career and ambitions (p. 361).
18. In order to bring out the different conceptions of religion by Sir Galahad and St. Simeon Stylites, write
    (1) Sir Galahad's opinion of St. Simeon.
    (2) St. Simeon's opinion of Sir Galahad.

Selections for Class Reading

1.—Gareth wins his first quest (pp. 77-81).

2.—Gareth rescues a Baron (pp. 85-88).

3.—The encounter with Sir Morning-Star (pp. 89-92).

4.—The encounters with Noonday Sun and Evening-Star (pp. 93-98).

5.—Gareth and Lancelot (pp. 100-103).

6.—The end of Gareth's quest (pp. 105-7).

7.—Elaine and Lancelot's shield (pp. 108-9, 116-21).
8.—Lancelot and Guinevere (111-13).
9.—Lancelot is wounded (pp. 123-25).
10.—Gawain and Elaine (pp. 129-32).
11.—Elaine nurses Lancelot (pp. 135-41).
12.—The death of Elaine (pp. 141-47).
13.—Elaine comes to court (pp. 150-54).
14.—"The Passing of Arthur" (pp. 163-73).
15.—The shorter poems in the volume should generally be read as wholes if read in class. Among those best adapted to such reading are:

"Ulysses" (pp. 227-29).
"Break, Break, Break" (p. 233).
"The Song of the Brook" (pp. 234, 235).
"The Revenge" (pp. 279-286).
"The Throstle" (p. 303).
"Crossing the Bar" (p. 304).

AS YOU LIKE IT. William Shakspere. Edited by William Allan Neilson, Ph. D., Professor of English, Harvard University. Chicago: Scott, Foresman and Company. pp. 207. 25 cents.

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Helps to Study

See page 23 of this Manual for questions as to the history of the drama and the career of Shakspere.

AS YOU LIKE IT—DATE, SOURCES, FORM:

What is the date of this play (p. 29)? In what period of Shakspere's career does it come?
When and where was it first published?
What is the direct source of the play (p. 30)? The source of this source?
What important literary tendencies does Lodge's novel illustrate? Describe each briefly (pp. 31 ff.), and point out all the places you find in the play where either is reflected.
Point out where the changes summarized on pages 33 to 37 are

found, and give additional reasons for them; that is, show wherein the play is more dramatic or more natural or otherwise more effective than the novel.

What characters are entirely original with Shakspere? State in a few words what each one adds to the effectiveness of the whole.

Point out examples of all the different uses of verse and prose mentioned on page 37.

Where is rhyme found in this play? Enumerate all the places and give reasons for the use.

Find examples of the variations in meter summarized on pages 38 to 40. Of the peculiarities of Shakspere's language (pp. 41-43).

The note on I, i, 61 (p. 166) speaks of the "contemptuous 'thou.'" Was *thou* regularly a contemptuous form of address? Distinguish between *you* and *thou* as you find them throughout this play.

DEVELOPMENT OF THE PLOT:

I, i, is almost wholly exposition of the situation. Is any of it unnatural? Why does Charles tell so much news of the court? How much of it was really news to Oliver?

Group the characters in conflicting or contrasting parties as they are revealed in I, i. Is any character very important to the main story missing (that is, including those who are mentioned as well as those who are actually present)?

What is the dramatic purpose of Rosalind's speech, I, ii, 26-28?

Does Rosalind at first show any more interest in Orlando than Celia shows? Prove your conclusion (here and always) by specific reference.

Why is there a change to verse at I, ii, 244?

Did Orlando call the ladies back (I, ii, 272)? Do you think there was anything in his action to justify Rosalind's return?

I, iii: How have we been prepared for the banishment of Rosalind and Celia's departure with her? Point out specific passages (as I, i, 118; I, ii, 298; etc.).

Is I, iii, 70 ff., consistent with previous indications as to the time of the Duke's banishment?

With what is I, iii, 116, inconsistent?

What is accomplished in II, i? Is there any action?

How does II, ii, prepare us for the banishment of Oliver (p. 174)?

Why should the different scenes in the Forest of Arden be separated as they are? Are they so separated when the play is now given? Why?

Note the difference in style when Silvius and Corin enter, II, iv. What lyrical qualities do you find (e. g., ll. 33-42)? Why?

II, v, introduces a new character. What have you previously learned about him (II, i)?

II, vii: Is enough accomplished before Orlando's entrance to justify so much talk? What is accomplished?

What bearing on the plot, or relation to it, has Jaques' speech on the world as a stage (note p. 181)? Amiens' song, lines 174 ff.? What happens while the latter is being sung?

What becomes of Adam after Act II? Is his disappearance intentional, do you think, or an oversight?

III, ii: What reasons do you see for having Jaques and Orlando at outs (pp. 108, 109)?

Does the early part of Rosalind's talk with Orlando (III, ii, 311 ff.) have any important bearing on the plot?

Point out all the covert references made by Rosalind to her true person (as III, ii, 405, 406, etc.).

Do you think it reasonable that Orlando should not recognize Rosalind? Did it probably seem more reasonable as acted in Shakspere's time than as acted now? Why?

III, iii: Have we had any hint of Touchstone's love affair before this scene? Do we learn anything definite about what has preceded it?

What have we learned about Silvius and Phebe before III, v? Where?

Compare Phebe's falling in love with Ganymede, with Olivia's falling in love with Cesario in *Twelfth Night*.

IV, iii: Why does Shakspere have Oliver tell about his rescue by Orlando instead of representing that scene?

What preparation have we for Oliver's change of heart (see note p. 195)?

Point out places in IV, iii, where you think there may be indications of the love of Oliver and Celia. Where are there later hints as to this (p. 149)? What other couples in the play have fallen in love at first sight?

Does Oliver guess Ganymede's sex when she swoons?

Do you agree with the criticism in the note on V, ii, 1 (p. 196)?

Of what previous part of the play do the repetitions and balance on page 151 remind you? Where do similar repetitions come later?

Why should not Rosalind reveal herself to her father sooner than she does? Do you find any other reason except that suspense suits the dramatist's purpose better? Is this also the reason for the delay in the marriage of Touchstone and Audrey (III, iii)?

Is the conversion of Duke Frederick prepared for in any way? Does it seem reasonable? More or less reasonable than the reformation of Oliver?

Account for "If I were a woman," line 20 of the Epilogue.

THE PLOT IN GENERAL:

Which do you consider the best of the explanations of the title given on page 164? Why?

What is the main action of the play? Where does it begin, where does it reach the height of complication, and with what event does it end?

How many subordinate love actions are there? Show to what extent there is a beginning, a complication, and an end in the case of each. Which ones cross others (Phebe and Rosalind, William and Audrey)?

What may be regarded as the main theme of the play? III, v, 82, has been suggested. Comment on the suggestion.

What can be taken as the moral of the play? Will II, i, 12, fit?

What elements of contemporary satire do you find (e. g., V, iv, 71 ff.)?

What references are there to popular poetry?

Where is the Forest of Arden? In a temperate climate? Is there any real description of the Forest? How do you learn so much about it? How is so

much out-of-doors atmosphere produced?

CHARACTERIZATION:

Group the characters in such a way as to show how they are balanced in pairs—contending, or contrasting, or collaborating. Is there any entirely detached character?

Point out all the resemblances you note between Oliver and Duke Frederick; Orlando and the banished Duke.

Is Jaques really melancholy? Is he any better philosopher than Touchstone?

Compare Rosalind with other women in Shakspere's plays who impersonate men.

What person (or persons) do you find whose name is indicative in a humorous or satirical way of his character or occupation?

Other questions bearing on characterization have been given above in connection with the development of the plot.

Theme Subjects

See also subjects for *The Merchant of Venice.*

1. *As You Like It* in relation to its source (pp. 30-37).

2. Pastoral elements in *As You Like It* (p. 32).

3. The use of prose in this play (p. 37).

4. The songs (the purpose of each and its effectiveness in its place).

5. Narrative themes on the following stories:

Orlando and Oliver.
The banished Duke and his brother.
Orlando and Rosalind.
Oliver and Celia.
Touchstone and Audrey.
Silvius and Phebe.

6. A description of the Forest of Arden, or some forest the student knows where events similar to those of this play might be imagined to take place.

7. Discuss the reasonableness of the reformation of Duke Frederick and Oliver.

8. The relation of Jaques to the main plot, or any of the minor plots, of the play.

9. The dramatic structure of *As You Like It.* (How are the subordinate stories related to or combined with the main ones?)

10. Satire in this play (e. g., p. 157, etc.).

11. Character sketches of the following:

Orlando. (Is he more than a rather conventional romantic lover?)
Rosalind.
Celia.
Jaques.
Touchstone.

12. What becomes of Adam? (Let the student devise a way to use him later in the play.)

13. Lessons from *As You Like It.*

14. Three of the most used quotations and the cause of their popularity.

15. Shakspere's humor—compare Dickens.

Selections for Class Reading

1.—The wrestling match (pp. 57-64).

2.—Rosalind is banished (pp. 67-71).

3.—The banished Duke and his companions (pp. 72-75, 84-86, 88-91).

4.—Orlando's flight (pp. 76-79, 92-96).

5.—Corin and Touchstone (pp. 99-101).

6.—Love verses to Rosalind (pp. 98, 101-107).

7.—Rosalind and Orlando (pp. 109-114, 129-35).

8.—Touchstone and Audrey (pp. 114-18, 145-47, 152-54).

9.—Silvius and Phebe (pp. 121-27, 137-40).

10.—Oliver arrives in the forest (pp. 140-44).

11.—The climax in the complicated love stories (pp. 147-52).

12.—The conclusion (pp. 154-63).

THE VICAR OF WAKEFIELD. Oliver Goldsmith. Edited by Edward P. Morton, Ph.D. Chicago: Scott, Foresman and Company. pp. 280. 30 cents.

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GOLDSMITH'S LIFE AND WORK:

When and where was he born? What was his father's occupation?

What literary use did Goldsmith make of his father's character and occupation (p. 21)? What literary use of the village where he was born (p. 15)?

What can you say of Goldsmith's early education? What of his university life? For what profession did he study, and where?

Tell something of his wanderings in Europe. What literary work was the ultimate result of them (p. 13)?

What school position did he afterwards occupy?

How did he happen to begin to write? What was his first volume?

Name the prominent literary associates of Goldsmith and tell the most important facts about each one of them (p. 12)?

What was Goldsmith's first work of high importance, and when did it appear (p. 13)? How was it received?

What other important poem did he write and when was it published?

What are the names of his comedies? What change in the spirit of comedy were they instrumental in bringing about (p. 20)?

Where did Goldsmith live during the latter years of his life?

When did he die? At what age and under what circumstances?

See questions on Irving's *Life of Goldsmith* (pp. 109, 110 of this Manual). Note also extracts from Boswell's *Johnson* (partly on Goldsmith) in Newcomer and Andrews (pp. 364, 365); and Thackeray's essay on Goldsmith (N. & A., pp. 559-64).

Perry Picture 79 is of Goldsmith.

THE VICAR OF WAKEFIELD—GENERAL FACTS:

For suggestive questions to which these are only supplementary, see pages 267-72 in the Lake English Classics edition of this work.

When was *The Vicar of Wakefield* published? Tell about Goldsmith's circumstances shortly before its publication (pp. 13, 14).

What success did the book have?

What is the time of the story? Its place? The duration of time? Its general setting—rustic or urban?

PROGRESS OF THE STORY:

Is there anything significant regarding the plot in the characterization of the Vicar's daughters in Chap. I?

What is the purpose, for the story, of the dispute on monogamy in Chap. II?

Why is so much told in Chap. III about young Thornhill's uncle?

Does the account of the elder Thornhill suggest Goldsmith's own experiences (p. 43)?

In Chap. V how is the real attitude of the two girls toward Thornhill indicated in spite of the remarks they make on page 54?

In Chap. VI what progress is there in the relations of Sophia and Mr. Burchell?

In what ways, in Chap. IX, is the Vicar's real opinion of the ladies from town shown,—directly or by implication and shrewd guess.

In Chap. XII does Moses show any characteristic which you know to have been a characteristic of Goldsmith himself? Does the Vicar in Chap. XIV?

Is the Vicar sincere in Chap. XIII, in his gratification over the departure of Burchell?

In Chap. XV is there any other possible interpretation of the letter (pp. 113, 114) than that which the Primroses give it? Is the Vicar conscious of any other interpretation?

How do you account for the actions of Mr. Burchell in this chapter?

In Chap. XVII is there any significance in the actions of Olivia and Thornhill (p. 129)?

Point out all the details in Chap. XX which seem to have been suggested by actual events in Goldsmith's life. All the characteristics of George which seem to be characteristics of Goldsmith himself.

What theatric event takes place in Chap. XXI?

Does the burning of the house in Chap. XXII seem reasonable and natural? Is any explanation offered of how it happened?

In Chap. XXIV what dramatic appropriateness is there in the song (p. 192) and the event that immediately follows it?

In Chap. XXVII is the disquisition on punishments a digression? Is it interesting enough of itself to be justified?

Compare the cumulative announcement of the Vicar's misfortunes in Chap. XXVII with the announcement of Job's misfortunes (Book of Job, Chap. I).

What strong effect of contrast is there in this chapter (pp. 224-26)?

Do any of the devices used in Chaps. XXX and XXXI in untangling the plot seem unreasonable or unnatural? Answer specifically, with reasons for your opinion.

CHARACTERS:

Refer to the methods of characterization pointed out in the questions on *Ivanhoe* (p. — of this Manual). Which method predominates in this book? Count the number of examples of each in any important chapter. Which method is the most effective? In the revelation of the Vicar's character not all of these methods can be used. Which are used with success?

Name three characteristics of Dr. Primrose, and show how they lead to incidents in the story.

Contrast Dr. Primrose and his wife. Does any part of the story grow out of such contrast?

Are all the characters necessary for the story?

Was the book written for the story or for the characters?

Can the characters be divided into good and bad, or does each show a mixture of virtues and vices (or faults)?

Can you deduce a moral from the book?

STYLE:

What is the range of vocabulary in *The Vicar of Wakefield*, compared, say, with that in *Ivanhoe*? The relative simplicity of the style?

Do you find Goldsmith's words well or ill chosen? His sentences rough or smooth, easy or apparently labored?

Does he paragraph as a present-day novelist would? Point out examples to prove your answer.

Theme Subjects

1. Goldsmith's life (pp. 9-16).
2. Some of Goldsmith's friends (pp. 12-18).
3. Character sketch of Goldsmith (pp. 16-18; and indications in *The Vicar of Wakefield*).
4. Goldsmith's literary work (kinds and character of each; pp. 19, 20).
5. The Vicar as a portrait of Goldsmith's father.
6. Autobiographical elements in the story of George (pp. 153 ff.).
7. Parallels between *The Vicar of Wakefield* and the *Book of Job*.
8. Character sketches of the Vicar, his wife, George, Olivia, Sophia, Moses, Squire Thornhill, Sir William Thornhill, Jenkinson.
9. Narratives of different parts of the story, e. g.:
   - The Vicar's fortune—how lost and how recovered.
   - Mr. Burchell's story.
   - The sale of the Vicar's horses.
   - The search for Olivia.
   - George's experiences "seeking his fortune."
   - The career of Mr. Jenkinson.
   - The Vicar in prison.
10. The untangling of the plot (pp. 235 ff.). (A theme suggesting other ways of untangling it might rouse interest.)
11. Moses (or the Vicar) at some fair of the present day.
12. English prisons in Goldsmith's day.
13. Paraphrase of the Ballad recited by Mr. Burchell (pp. 68-73).
14. Comparison of this novel with one of Dickens or Scott with reference to (1) style, (2) interest, (3) purpose, (4) humor, etc.

Selections for Class Reading

1.—The first misfortune (pp. 33-36).
2.—Squire Thornhill and Mr. Burchell (pp. 39-44).
3.—The Vicar's new home (pp. 46-50).
4.—The Squire appears (pp. 51-54).
5.—"The family endeavor to cope with their betters" (pp. 81-86).
6.—The party at Flamborough's (pp. 87-92).
7.—Moses goes to the fair (pp. 94-99).
8.—The Vicar goes to the fair (pp. 105-11).
9.—A climax in Olivia's story (pp. 129-36).
10.—George in London (pp. 154-62).
11.—George's wanderings (pp. 164-70).
12.—The Vicar finds Olivia (pp. 174-80).
13.—"Fresh calamities" (pp. 192-97).
14.—The Vicar in gaol (pp. 198-210).
15.—The climax of misfortune (pp. 216-27).
16.—Mr. Burchell's true identity appears (pp. 235-43).
17.—The Squire's villainy is unmasked (pp. 245-52).
18.—Jenkinson to the rescue (pp. 256-60).

THE PILGRIM'S PROGRESS. John Bunyan. Edited by George W. Latham, McGill University. Chicago: Scott, Foresman and Company. pp. 256. 30 cents.

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BUNYAN'S LIFE:

When and where was he born? What was the character and station in life of his parents (p. 5)? What is worthy of note about his childhood and his education (p. 6)?

What was Bunyan's first occupation after he grew up? On what side did he serve (p. 7)? Explain the historical situation.

What is it important to remember about Bunyan's marriage? What occupation did he then engage in? Note the recently discovered evidence of it (pp. 7, 8).

Describe Bunyan's spiritual struggles. Where has he himself told about them (p. 8)? With what book may this be compared (p. 13)? How were the struggles finally terminated? To what station did Bunyan rise in the church?

With what did Bunyan's career as a writer begin (pp. 10, 11)?

When was Bunyan imprisoned, and why (pp. 11, 12)? How long did his imprisonment last? What occupations did he engage in? How was his imprisonment brought to an end? When and why was he later imprisoned for a short time (pp. 13, 14)?

When was *The Pilgrim's Progress* probably written? When published? How was it received (p. 16)? What are Bunyan's chief works besides this (pp. 14, 15)?

When and under what circumstances did Bunyan die (p. 15)?

Sum up his personal characteristics (see the sketch on pp. 15, 16).

THE PILGRIM'S PROGRESS—GENERAL QUESTIONS:

Of what literary species is this book? Name some other great books that belong to the same species.

What is the relation of *The Pilgrim's Progress* to the history of English prose fiction (p 21)? What elements of the novel does it possess?

What is the main purpose of *The Pilgrim's Progress* (p. 22)? Does it accomplish its purpose? Is it narrow or sectarian—in any way fanatical? Is the allegory clear, in general?

What is to be said as to the originality of *The Pilgrim's Progress* (pp. 17, 18)? From what book, chiefly, did Bunyan get ideas and style? What important non-literary source did he have (p. 20)?

What are the most marked characteristics of Bunyan's style (pp. 20, 21)? Give examples of the following (see the Editor's Notes, pp. 243 ff.): (a) Diction such as would not now be used; (b) idioms that do not conform with those of the present day; (c) grammatical errors, such as use of a singular verb with a plural subject; (d) sentence structure that now seems abnormal. Is Bunyan's use to be censured in all these examples? How many of them conform with the usage in the English Bible? How many of them survive in popular speech at the present time?

Study Bunyan's diction in the following matters: Length of words, etymology (mainly Anglo-Saxon or Latin?), accuracy of choice, clearness, strength, beauty.

How does Bunyan's (or his printer's) use of capitals differ from present use? Does there seem to be a purpose in the capitalization? Compare it with Carlyle's custom in comparatively recent times.

Make a brief synopsis of the plot of the first part of *The Pilgrim's Progress*, with especial care to suppress non-essentials. What is the main story of the second part (p. 16, note)? Do you find in the plan any reason for the fact that the first part has been far more widely read?

How, in general, do you account for the great popularity of the book? Do you think it is still popular? Do children still read it and hear about it?

Do you find humor in *The Pilgrim's Progress*? If so, where, and what is your opinion of it?

Point out some of the best examples of natural, realistic treatment of allegorical characters or allegorical scenes. Can you tell how the naturalness is secured?

What purposes do the bits of interpolated verse serve? Illustrate by specific examples.

THE PILGRIM'S PROGRESS—IN DETAIL:

What anticipated criticism does Bunyan answer in his "Author's Apology"? How, in brief, does he answer it? Why does he say he made his book an allegory? What method of composition did he follow? What was his reason for publishing the work? What do you think of this "Apology" as poetry? Would Bunyan have claimed high poetic merit for it?

What do you think of the beginning of the prose narrative? How long is it before the story is under way? Is any explanation needed that is not given or clearly implied?

Note throughout the marginal references and comments, which explain the allegory.

Note how the fact that Bunyan is narrating a dream is kept before the reader, as on pages 38, 40, 42, 45, etc., and at the very end also. Is this device effective?

Why does Christian leave his wife and children? Why is his action regarded as commendable? (See pp. 91, 92, etc.)

Why is there repetition from time to time, as on pages 51, 58, etc., when Christian tells various people whom he meets some of the facts narrated previously? Is the repetition ever superfluous or tiresome? What good purpose does it serve?

What is Evangelist's address (pp. 53 ff.) in both substance and form (see note, p. 246)? Find similar passages elsewhere in the book.

Just what is accomplished by Christian's whole interview with Interpreter (pp. 61-72)? What, specifically, is the meaning and purpose of the dream described on pages 71, 72? How and why did Christian get rid of his burden?

Why should Christian lose his Roll and have to go back for it (pp. 81, 82)? Why should the test of the lions not be more severe; that is, why should he be told that the lions are chained (p. 84)?

Why should Apollyon argue with Christian before attacking him? Is Christian's victory made to seem reasonable and natural? What, in brief, were the dangers that he encountered in the Valley of the Shadow of Death?

By what device is Christian informed of happenings at his home city after his departure (pp. 113 ff.)?

Why did Faithful have adventures different from those of Christian?

What does Adam the First typify (note, p. 250)?

Why does Faithful recount at such length the arguments he meets and answers (e. g., those of Shame, pp. 110 ff.)? Why did Faithful have no combat with Apollyon and fare better than Christian in the Valley of the Shadow of Death?

Is the episode with Talkative important or essential in the general plan of the book? Is it interesting?

In what ways does Bunyan's description of Vanity Fair reflect the customs of his own time? How does the account of the treatment of the pilgrims in that city reflect his own experience? Is it natural that

the witnesses, jurymen, etc., in the trial of Faithful, should speak as if they had long known him? Why should Faithful be slain and Christian allowed to escape?

Why is the conversation between By-ends and his friends (pp. 158 ff.) given at such length?

Why is the Giant Despair introduced at the precise time at which the pilgrims encounter him? What are the arguments Hopeful urges against suicide? Compare the arguments for and against suicide in Spenser's *Faërie Queene*, Book I, Canto IX. Is it natural that the prisoners should suffer so long before Christian thinks of a way of escape?

Why is there so much talk of Little-faith and his fate (pp. 190 ff.)?

Is it natural that Christian and Hopeful should follow the flatterer (p. 201), when he is not said to have been guilty of any flattery?

Does it seem strange that the pilgrims should meet Atheist so late on their journey? How is the fact accounted for?

What is the purpose of the long conversation of Christian and Hopeful as they go through the Enchanted Ground? Of the later conversation with Ignorance?

What are the most prominent characteristics of the last ten pages of the book? Is the last paragraph effective?

Theme Subjects

1. Bunyan's life (pp. 5-15).

2. The history of England during Bunyan's life (especially his manhood — the Civil War, Cromwell's Protectorate, and the Restoration; pp. 6, 7, 11, 13, etc.).

3. An imaginary picture of Bunyan in prison; or a scene between Bunyan and his jailor (p. 12-14).

4. Write a denunciation of Bunyan playing "cat" (p. 8) in the style of Christian's discourse.

5. Narrative and descriptive themes on various adventures of the book or places described, as follows:

- The Slough of Despond (pp. 43-45).
- Christian and Mr. Worldly Wiseman (pp. 46 ff.).
- At the House of the Interpreter (pp. 61 ff.).
- Christian and his Roll, on the Hill Difficulty (pp. 77-82).
- Christian in the Palace Beautiful (pp. 92-96).
- Christian and Apollyon (pp. 98-104).
- In the Valley of the Shadow of Death (pp. 104-111).
- The adventures of Faithful (pp. 112 ff.).
- Vanity Fair (pp. 140-53).
- By-ends and his companions (pp. 155 ff.).
- Demas and the Hill Lucre (pp. 165-68).
- Along the River of the Water of Life (pp. 171 ff.).
- Doubting Castle and the Giant Despair (pp. 175 ff.).
- In the Delectable Mountains (pp. 182-88).
- In the country of Beulah (pp. 230-32).
- Entrance into the Celestial City (pp. 232 ff.).

6. A defence (or criticism) of

Christian's leaving his family (see pp. 90, 91, etc.).

7. Bunyan's idea of heaven (pp. 41, 42, 235 ff.).

8. An original imitation of some episode from *The Pilgrim's Progress*. (Cf. Hawthorne's "Celestial Railroad" in *Mosses from an Old Manse*.) This may profitably take the form of a satire (or a series of satires) on present-day evils; e. g., "soulless corporations," "political corruption," "bridge-whist" gambling," "tainted money," etc. Christian or Hopeful may be brought into a modern city and made to observe its faults.

9. Character sketches of Christian, Pliable, Worldly Wiseman, Apollyon, Faithful, Talkative, By-ends, Hopeful, Ignorance. (Note, as to each, whether or not he has individual traits, or is a mere personification of some quality.)

10. Bunyan's knowledge of human nature. (Illustrate by extracts.)

Selections for Class Reading

1.—Christian starts on his journey (pp. 35-40).

2.—The Slough of Despond (pp. 42-45).

3.—Christian and Mr. Worldly Wiseman (pp. 46-50).

4.—Some of the lessons at the House of the Interpreter (pp. 62-64, 67-68, 70-72).

5.—The adventure of the Hill Difficulty (pp. 78-82).

6.—Christian and Apollyon (pp. 98-104).

7.—In the Valley of the Shadow of Death (pp. 104-11).

8.—The world's treatment of Pliable (pp. 113, 114).

9.—Faithful's meeting with Shame (pp. 119-21).

10.—Talkative (pp. 124-29).

11.—Vanity Fair (pp. 140-46).

12.—The trial of the prisoners (pp. 147-53).

13.—Demas and the Hill Lucre (pp. 165-68).

14.—The River of the Water of Life (pp. 170, 171).

15.—The encounter with the Giant Despair (pp. 175-82).

16.—On the Delectable Mountains (pp. 182-88).

17.—Saved by the Shining One (pp. 201-203).

18.—The Country of Beulah (pp. 229-32).

19.—The conclusion (pp. 235-41).

TALES OF A TRAVELLER, with SELECTIONS FROM THE SKETCH BOOK. Washington Irving. Edited by George Philip Krapp, Ph.D., Professor of English, Columbia University. Chicago: Scott, Foresman and Company. pp. 551. 40 cents.

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Helps to Study

For questions and suggestions on the life of Irving and his works, see *The Sketch Book,* page 27, of this Manual.

TALES OF A TRAVELLER:

Let the stories be read as stories.

Notice the machinery of the book: In the first part Irving as Geoffrey Crayon introduces "the nervous gentleman," who tells of "the hunting dinner," quoting in turn from the different guests there. Trace any similar devices in other parts of the book.

What views does Irving express in "To the Reader," as to the giving of morals in stories? Do you find that he offends in this respect in this book?

What was Irving's own opinion of this book (p. 23)?

Strange Stories by a Nervous Gentleman:

Point out different ways in "The Adventure of My Uncle" in which we are led to expect a supernatural visitor.

Summarize points of contrast between "The Adventure of My Uncle" and "the Adventure of my Aunt."

In what ways is the telling of "The Bold Dragoon", made to seem appropriate to the character of the person who tells it?

What effect has the final statement in "The Adventure of the German Student," regarding the student's being in a mad-house (p. 88)?

What is the purpose of the telling of "The Adventure of the Mysterious Picture"? Of "The Adventure of the Mysterious Stranger"?

Find other examples farther on of stories within stories? Is the device ever carried so far as to become confusing?

Do you detect any apparent affectation in "The Story of the Young Italian"? Is there anything in his character to account for it?

See the editor's note on page 141.

Buckthorne and His Friends:

Note all bits of literary criticism here which seem to express Irving's own opinions.

What interesting comment is there on the literary fashions of Irving's time (pp. 147, 165, etc.)?

Point out in "The Poor-Devil Author" some of the best examples you find of irony or mock seriousness.

In "Buckthorne" what interesting comment is there on public schools (p. 189)?

How seriously can you take Irving's remarks on the poetical temperament (p. 190 and frequently afterward)?

Is the way in which "Sacharissa" always turns up at the wrong time (p. 215 and later) natural and probable?

By what sort of allusions is "The Strolling Manager" made to seem in character?

What is the effect on the reader of the half promise at the end of *Buckthorne and His Friends?*

The Italian Banditti:

What striking contrasts does Irving show in the character of the Englishman?

In "The Belated Travellers" is the constraint of the Polish count's daughter and the Spanish princess's nephew sufficiently accounted for?

Notice throughout these stories how the English and Italian characters are differentiated.

Notice how vivid descriptions add to the effectiveness of the stories.

Point out, in "The Story of the Bandit Chieftain," two or three of the best descriptions both of persons and of places.

See the question on page 350.

How do the comments of the author add to the effectiveness of "The Story of the Young Robber"?

The Money-Diggers:

What differences in style and method do you find in these tales, compared with the preceding, due to the fact that they are supposed to be related by Diedrich Knickerbocker? (Learned foot-notes, familiar Dutch references, etc.)

Tell in the briefest form consistent with completeness, the story of "The Devil and Tom Walker."

How is nature used in "The Adventure of the Black Fisherman" — and just before — to heighten the effectiveness of the strange events related?

What effect has Irving's non-committal method of suggest-

ing various practical solutions for events that seem supernatural, as near the end of "The Adventure of the Black Fisherman"?

For questions on the selections from *The Sketch Book* included in the volume now in hand, see page 27 of this Manual.

IRVING'S STYLE:

Irving's style is justly regarded as a model. It may safely be used as such. The following topics will suggest others that may lead to style through imitation:

Describe some village of your neighborhood (cf. pp. 486, 487).

Describe some place you know, that you have been reminded of in reading Irving (pp. 389, 400, 417, etc.).

Does Rip Van Winkle remind you of any one you have ever seen? Tell about him.

How would Rip Van Winkle or Black Sam feel, do you think, at ——— River or in ——— woods (use local names)? Tell about their taking a walk there.

Do you know of any spot where a person might feel like hiding treasure?

Name some of the other places and persons that you have been reminded of, and tell about two or three of them.

Write an essay on: "Some People Irving Ought to Have Known"; "Some Places Irving Would Have Liked to Visit."

Tell about a man who in some way falls asleep for some years and then wakes up to find everything changed; make him different from Rip (a hard-working business man, possibly), make him interested in the things changed and the change, and bring the sleep on in another way (sickness, blow on the head).

Write a story in which a hard-hearted money lender, like Tom Walker, (p. 414), is carried away and returns to find his valuables nothing but cinders.

Questions of such relativity as range of vocabulary had best be taken up in connection with the work in composition. See Herrick and Damon, Chap. XVII.

Let the student reproduce a page of Irving from memory: so far as possible the matter should be fresh without his remembering the form. Now let him compare. Let the class pick out in a short paragraph the words they cannot or do not use. Let them give the nearest synonyms they know. Then let them do some dictionary work. In such descriptions as pages 291-94 let them pick out the words used to express the same thing (variety). Comparison with other authors is hardly profitable. However, Irving's descriptions may be compared with those in a geography to show that Irving uses a class of words (emotional) not there employed; similarly with history.

On choice of words see Herrick and Damon, Chap. XVIII. Let the teacher from time to time pick out one or two points here for illustration and ask the pupils to illustrate them from Irving (or whatever author is being read).

All dictionary work and study of synonyms will awaken the student to both range of vocabulary and choice of words.

What can you say as to Irving's range of vocabulary? His choice of words? Is his style

stiff, or colloquial? Is it ever unpleasantly colloquial? Is the style reserved or familiar? Is it ever obscure and hard to follow?

Note expressions unfamiliar to you.

Theme Subjects

See subjects for *The Sketch Book*, p. 30 above; also p. 82.

1. American literature before Irving (pp. 9-11).
2. Irving's boyhood (with particular reference to occupations that affected his writings; pp. 12, 13).
3. Irving's life abroad (pp. 14, 15, 18 ff.).
4. Does Irving present his "moral" according to his declaration on page 37?
5. The plan of this collection of tales. (See Manual, p. 80.)
6. An original ghost story by the student.
7. Description of the picture painted by the young Italian (p. 139).
8. The story of the "Poor-Devil Author" and the highwayman (pp. 171-77).
9. A call upon a publisher (suggested by pp. 162 ff.).
10. Character sketch of Buckthorne.
11. A country fair today (cf. the fair described by Buckthorne, pp. 200 ff.).
12. Buckthorne and his "Sacharissa."
13. The disadvantages of a "poetical temperament." (See the story of Buckthorne, throughout.)
14. The career of a strolling player (pp. 268 ff.).
15. An English traveller (as portrayed by Irving, pp. 295 ff., 334 ff.).
16. An imaginary story of the acquaintance of the Polish count's daughter and the Spanish princess's nephew before the adventure narrated in "The Belated Travellers."
17. Which *Tale* most appeals to your sense of humor, and why?
18. Hell-Gate as it is today.
19. The story of Captain Kidd (pp. 393 ff.).
20. Character sketches of Tom Walker and his wife (showing differences, etc.).
21. Nature pictures in "The Devil and Tom Walker." (Note appropriateness to the character of the tale.)
22. Comparison of the stranger at the inn (in "Wolfert Webber," pp. 435 ff.) with Billy Bones, in *Treasure Island*.
23. Dutch customs as reflected in the Knickerbocker stories.
24. Character sketches of Wolfert Webber, Dirk Waldron, Ramm Rapelye, Black Sam.
25. An imaginary account of the real finding of Captain Kidd's treasure.

Selections for Class Reading

1.—The "Adventure of the German Student" (pp. 80-88).

2.—The "Adventure of the Mysterious Picture" (pp. 89-98).

3.—The climax in the young Italian's story (pp. 131-40).

4.—"A Literary Dinner" (pp. 148-52).

5.—The "Poor-Devil Author" and the highwayman (pp. 170-77).

6.—How Buckthorne became an actor (pp. 204-210).

7.—The will of Buckthorne's uncle (pp. 250-53).

8.—"The Booby Squire" (pp. 260-66).

9.—The "Adventure of the Little Antiquary" (pp. 304-10).
10.—The "Adventure of the Popkins Family" (pp. 334-38).
11.—The capture of the painter (pp. 342-49).
12.—How the bandit chieftain was driven to outlawry (pp. 350-53).
13.—"The Adventure of the Englishman" (pp. 378-85).
14.—"Hell-Gate" (pp. 389-92).
15.—Tom Walker and the black man (pp. 401-406).
16.—Wolfert Webber's home and family (pp. 418-24).
17.—Wolfert at the inn (pp. 424-29).
18.—A stranger at the inn (pp. 435-39).
19.—The "Adventure of the Black Fisherman" (pp. 444-49).
20.—The stranger departs (pp. 451-54).
21.—Wolfert seeks the buried treasure (pp. 468-75).
22.—Wolfert's recovery (pp. 475-82).

THE ILIAD OF HOMER. Books I, VI, XXII, XXIV. Translated by Alexander Pope. Edited by Wilfred Wesley Cressy, A. M., and William Vaughn Moody, A. M. Chicago: Scott, Foresman and Company. pp. 203. 25 cents.

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Helps to Study

LIFE OF POPE:

When and where was Pope born?

What was his religion and what effect did this have on his education?

What English poet was his early master? What famous dramatist was he influenced by later on (p. 13)? After he reached maturity what three prose writers successively influenced him (p. 14)? Characterize briefly the nature of the influence of each.

What is said of each of the two most important original poems of Pope's first period (pp. 15, 16)?

What advice was Pope endeavoring to follow in his writing (p. 13)?

During what years did Pope's *Iliad* appear? What was its success? The result for Pope's literary standing?

What personal quarrel was brought to a crisis after the publication of the *Iliad*?

Where did Pope remove to after his success? How long did he live there?

Characterize briefly the *Dunciad* (p. 19). Whose influence is most prominent in it?

Upon what important work was the influence of Bolingbroke prominent?

Tell what you can of Pope's personality. Of his disposition and character.

Characterize in general the times in which Pope lived (pp. 24-26).

See Perry Pictures 78 (Pope), 655 (Homer), 941 (Helen of Troy).

THE ILIAD—SUBJECT MATTER:

Narrate briefly the course of events leading up to the Trojan War.

How long did the war last? What is the duration in time of the events narrated in the *Iliad*? About how long after the beginning of the war did they take place?

What is the state of hostilities when the *Iliad* begins?

Trace out carefully in each book the progress of the main events, ignoring mere matters of detail.

From these books whom should you take to be the hero of the *Iliad*, Achilles or Hector? Present arguments on both sides. Which character do you admire more?

In what relations and actions does Achilles appear noblest?

Can you mention any friendships in history which seem to you to resemble that between Achilles and Patroclus?

Explain the function of the gods in the *Iliad*. Are mortals permitted to perform any important action without interference from the gods?

Are the gods made to seem godlike, or only like human beings with greater than human power?

Which are on the side of the Trojans? Which on the side of the Greeks? Are any inconsistent in their attitude?

MANNER OF THE TRANSLATION:

What are the four predominant qualities of Homer, according to Matthew Arnold (p. 27)?

Show by several examples which you pick out for yourself wherein and how Pope's translation lacks simplicity and directness of thought.

Pick out a number of places in which Pope's translation lacks simplicity of expression.

How many times in Book I do you find a woman referred to as "the fair"?

Point out all the other artificial terms you find in this book.

How many different expressions do you find for the sea?

Criticize for simplicity of thought and expression the following passages: I, 634-39, 712-13; VI, 67-76, 290-91, 329-33, 475-79, 594-601; XXIV, 105-108.

What conventionalities of eighteenth century verse interfered with rapidity of movement (p. 33)?

Find as many examples as you can of excessive antithesis,—that is, of antithesis which is unnatural to the speech or action described.

What is "run-on verse," referred to at the top of page 35? Find as many examples of it as you can.

Does Pope convey an adequate idea of the nobility of Homer (p. 36)?

What merits does your editor assign to Pope's *Iliad* (pp. 37-39)? Can you make any additions to the list?

What are the prominent characteristics of the Homeric simile? Pick out several of the most striking ones you find.

Note the way in which passages are some times repeated almost verbatim. How many such ex-

amples do you find in these books? Are they effective? Note Tennyson's imitation of this in *Enoch Arden* and *Morte d'Arthur*.

Lessing, in his *Laocoon*, an essay to show the limitations of painting and poetry, cites Homer as describing a thing by telling how it is made (cf. *Iliad*, Book I, 309 ff.), not by trying to vie with drawing or painting. Can you find examples of this?

What is the regular meter of this poem? What variations of this meter are illustrated by the following lines: I, 8; I, 355-57; VI, 279-81? Find as many other examples as you can of each of these variations.

Point out several examples of effective alliteration. Do you find any which seem to be overdone?

Do you notice any imperfect rhymes? In what way can you account for some of them? Can you thus account for all?

Theme Subjects

1. Sketch of Pope's life (pp. 11-23).

2. Pope's relations with Addison (pp. 14-18). Cf. Macaulay on Addison.

3. Studies of Pope's translation, in relation to the four points mentioned on page 27, with illustrations chosen by the student (either one theme or four).

4. Summary of the chief events assumed to have preceded Book I (pp. 39, 40, and hints in the progress of the poem).

5. Narrative themes on different parts of the story, as follows:

The quarrel of Agamemnon and Achilles (pp. 45 ff.).
Glaucus and Diomed (pp. 78-83).
Hector's mission within the walls, Book VI.
The encounter of Achilles and Hector (pp. 132 ff.).
Priam's visit to Achilles (pp. 164 ff.).

6. Paraphrases of short passages (e. g., some of those indicated below for class reading) in the manner of the literal prose translation quoted on pp. 100, 107, etc.

7. Character sketches of Achilles, Hector, Andromache, Agamemnon, Nestor, Paris, Priam, Helen; as revealed in the books read and in the synopses of the others.

8. The part played by the gods in Book I. (This may, of course, be applied elsewhere also.)

9. An original account of some thrilling event in Homeric style, with epic similes, speeches, etc.

Selections for Class Reading

1.—The quarrel of Agamemnon and Achilles (pp. 45-49, 51-52).

2.—Nestor's intercession (pp. 52-54).

3.—Achilles and his mother (pp. 56-60).

4.—The Greek sacrifices (pp. 61-62).

5.—Jupiter and Juno (pp. 64-66).

6.—Glaucus and Diomed (pp. 78-82).

7.—Hecuba's sacrifices to Pallas (pp. 84-86).

8.—Hector and Andromache (pp. 89-95).

9.—Hector in the attack on the wall (p. 107).

10.—Priam's lament and plea to Hector (pp. 127-29).

11.—Hector awaiting Achilles, and his flight (pp. 130-33).

12.—The combat of Hector and Achilles (pp. 138-41).

13.—Andromache hears of Hector's death (pp. 145-48).

14.—Priam starts to the Greek camp (pp. 164-67).

15.—Priam's plea to Achilles (pp. 173-75).

16.—The lament over Hector's body (pp. 183-86).

HENRY THE FIFTH. William Shakspere. Edited by William Allan Neilson, Ph. D., Professor of English, Harvard University. Chicago: Scott, Foresman and Company. pp. 236. 25 cents.

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Helps to Study

For questions as to the history of the English drama and the life of Shakspere, see page 23 and page 24 of this Manual.

KING HENRY THE FIFTH—EXTERNAL FACTS:

What is the date of composition of this play, and how is it determined (p. 34)?

To what type of drama does this play belong? What had been Shakspere's experience with this type? How did he modify the form and content of such plays (p. 35)? In what respects is *Henry V* a climax of his work with this type (p. 36)?

When was the play first printed (p. 36)? What is the source of the best text of it, and how are the bad texts accounted for?

What dramatic form had the life and character of Henry V been given before Shakspere dealt with the subject?

Did he make any use of the older play (p. 37)? What was his main source for his historical action? Examine in detail the way in which he used this source, noting dramatic reasons for the variations which the editor points out (pp. 38-40).

Questions as to metrical characteristics and language, based on practically the same material, are suggested in connection with

A Midsummer-Night's Dream, page 24 of this Manual.

THE PROGRESS OF THE PLAY:

Note that there had been a promise of this play in the Epilogue to *II Henry IV*. Examine this promise and see whether or not it is adequately fulfilled.

In what way does the first Prologue strike the key-note of the play? What is the chief purpose of the Prologues in *Henry V* (p. 199)? Trace in them allusions to the inadequacy of stage facilities (e. g., p. 51). What appeal to the imagination of the audience does Shakspere make?

In what ways does Act I, scene i, connect this play with its predecessors in Shakspere's historical series? What important change in character of the King has there been (pp. 54, 55)? What elements of preparation are there in the scene (p. 200)?

Why is the exposition of I, ii, given so elaborately (p. 201)? How much of it must Henry have known already? Is it all made to appear natural and necessary? Note that here, in what we regard as the least inspired part of the play, Shakspere follows Holinshed most closely.

What determination may be called the "exciting force" of the main action?

What dramatic purposes does the incident of the tennis balls serve (pp. 68-70)?

To whom does the Boy allude near the end of II, i? And to what circumstances (see *II Henry IV*)? What linking purpose does this scene serve? What preparatory purpose (p. 206)? Why does Pistol use verse, the other characters prose?

How does II, ii, continue to glorify the King (p. 208)? How does it deepen patriotic sympathy for him? Is the scene true historically?

Is it an effective device to put the account of the death of Falstaff into the mouth of Mrs. Quickly (p. 210)? Give reasons. Enough of the character of Falstaff should be understood to make this scene clear.

What is the chief dramatic purpose of II, iv (p. 211)? Of III, i (p. 213)? Are Henry's speeches before Harfleur dramatic? Natural?

Of what use is the Boy's soliloquy in III, ii? Why should so many breeds (so to speak) of British soldiers be introduced (p. 213)? How are the humors of the comic characters connected with the main action? What is to be said of the consistency and accuracy of the dialect?

Note the use of the walls in III, iii. How was such a scene presented on the Elizabethan stage?

Why has Shakspere's authorship of III, iv, sometimes been questioned (p. 215)? How may it be defended—by what dramatic usefulness of the scene?

Observe how strongly the contempt of the French for the English, as in III, v and vii, contrasts with the complete disaster that overtakes them, as well as with the seriousness of Henry in III, vi.

Why should bits of French be introduced into the talk of the French officers, when their real conversation must have been wholly in French?

How does Fluellen happen to be

deceived as to the character of Pistol (p. 119)? Why should Bardolph's fate be brought into prominence?

What particular effectiveness would III, vii, have with an Elizabethan audience (p. 219)?

Note the elaborate series of contrasts in the scenes dealing with Agincourt (p. 220): the alternation of serious and comic scenes, to give an insight into all sides of life during the battle.

What is the dramatic purpose of the King's talk with the soldiers in IV, i. and of his soliloquy thereafter? Why is the talk in prose, the soliloquy in verse? Note the retrospect to *Richard II* near the end of this scene (p. 144).

What must have been the effect of the King's first long speech in IV, iii (pp. 150-152), and his offers therein? Did his adventures of the previous night have anything to do with the making of this speech?

What justification of IV, iv, may be made (p. 225)? What bit of underplot is concluded in IV, vii and viii (p. 227)? Has it dramatic effectiveness? Is it out of harmony that the King should work up a practical joke immediately after the battle? What was his purpose?

Is the summary of French losses at the end of IV, viii, interesting? Valuable for the purposes of the dramatist? Who was the most important of the French prisoners, and of what literary interest is he? [Duke of Orleans.]

Note the poetic justice in the conclusion of the comic plot (V, i,), when the dramatist gets rid of all the baser characters, and Fluellen and Gower continue as good soldiers. Is it a defect that the Scotchman and the Irishman do not re-appear?

What is to be thought of Henry as a lover? Why does he speak in prose and not in blank verse? Does the last scene detract from the heroic picture presented elsewhere in the play? What criticism of the last act has been made, and how may the act be defended (pp. 228, 229)?

CHARACTERIZATION:

Note that after having been represented in *I and II Henry IV* as in the process of development, the King's character is now represented as fixed. What reasons are there for considering him Shakspere's ideal king? Note reflections of his youthful character, as in the incident of the glove. Is the change in Henry's character made to seem natural, psychologically true?

Are Bardolph, Pistol, and Nym carefully differentiated (p. 206)? Formulate and illustrate the chief characteristics of each.

Are the soldiers from different parts of Great Britain clearly distinguished in character as well as in dialect? What are their several most prominent characteristics?

Is there any clear differentiation among the French characters? What are their most important traits, and why are these made so prominent?

GENERAL CONSIDERATIONS:

Drayton's ballad of Agincourt (Newcomer and Andrews, pp. 148, 149) may be compared with the battle scenes in *Henry V*.

Note the compression as to time. The play deals with events from 1414 to 1420; observe to what extent, and how, the lapse of time is indicated.

What reasons are there for calling this play, at least in its serious aspect, more epic than dramatic? What portions partake most of the epic character? Is IV, vi, dramatic or epic?

Is there any justification within the play for an elaborate spectacle showing the return of the King to England—a spectacle such as Richard Mansfield presented in his production of this play?

Theme Subjects

See subjects for other plays of Shakspere.

1. *Henry V* and its sources (pp. 36-40).

2. The true historical background of the play (see histories of England).

3. Contrast of Henry V of this play with Prince Hal of *I and II Henry IV*.

4. Character sketch of Henry V. May be subdivided as follows:
   - Henry as a king.
   - As a warrior.
   - As a lover.
   - In his relations with his subjects (pp. 136 ff.).

5. The disreputable comic characters—especially Pistol, Nym, and Bardolph. (Note differences between them, distinctness of characterization.)

6. The characters representing different parts of Henry's kingdom. (Are they clearly distinguished?) Fluellen may perhaps be the subject of a separate character sketch.

7. The French characters. (Are they differentiated? What attitude is shown toward them?)

8. The use of the chorus.

9. The staging of the play (see various hints in the choruses and note the use of the upper stage for walls).

10. Narrative themes on various elements of the play, as follows:
   - The war with France.
   - Henry and the traitors (pp. 80 ff.).
   - Falstaff's death (pp. 88 ff.; go back far enough into *Henry IV* to make clear his past relations with the King).
   - The adventure of the King's glove (pp. 140 ff.).
   - Henry and Katharine.

11. The dramatic structure of *Henry V*. (Note that it is a chronicle with a decided epic element; observe alternation of comic and serious scenes, etc.)

12. *Henry V* as the patriotic climax of Shakspere's English histories.

13. *Henry V* on the stage (or recollections of Richard Mansfield's presentation of this play, for example).

Selections for Class Reading

1.—Prologue to Act I (pp. 51, 52).

2.—The change in the King (pp. 54-56).

3.—Canterbury's speech (pp. 65-67).

4.—Henry on the Dauphin's gift (pp. 69-71).

5.—Prologue to Act II (pp. 72-74).

6.—Henry to the traitors (pp. 83-87).

7.—The death of Falstaff (pp. 88-90).

8.—Prologue to Act III (pp. 98, 99).

9.—Henry before the walls of Harfleur (pp. 100-1, 108-10).

10.—Prologue to Act IV (pp. 130-132).

11.—The King and the soldiers (pp. 136-41).

12.—The King's soliloquy (pp. 141-43).

13.—Henry's St. Crispin speech (pp. 150-52).

14.—The conclusion of the story of the King's glove (pp. 167-69, 170-73).

15.—Prologue to Act V (pp. 176-78).

16.—Henry's love-making (pp. 186-93).

A TALE OF TWO CITIES. Charles Dickens. Edited by Edward Chauncey Baldwin, Ph. D., Assistant Professor of English Literature, the University of Illinois. Chicago: Scott, Foresman and Company. pp. 513. 40 cents.

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Helps to Study

For questions and suggestions on Dickens's career, see page 31 of this Manual.

A TALE OF TWO CITIES:

When was the *Tale* published? At what period in Dickens's career as a novelist? Under the direct influence of what famous book?

See the editor's "Suggestions for Study," pages 40-43, especially in relation to the use of Carlyle's *French Revolution* for illustrative matter and as a "source-book"; references to it are given in frequent foot-notes. The influence of Carlyle's lurid style on Dickens may also be studied with interest.

Compare and contrast *A Tale of Two Cities,* as a historical novel, with *Ivanhoe* or other novels by Scott, or with *Henry Esmond.* Does Dickens introduce any actual historical characters?

Do you find Dickens's optimism (p. 17) shown in *A Tale of Two Cities?* If so, where and how?

Comment on the humor in *A Tale of Two Cities.* Do you find here the tendency toward caricature for which Dickens is often criticised? Are there any characters who are regularly identified by a single action or mode of speech?

What was Dickens's attitude towards the poor? Where is it shown chiefly in *A Tale of Two Cities?* Give specific illustrations. Is the *Tale* in any sense a novel with a purpose? Is Dickens's humanitarian tendency prominent?

What is usually most prominent in Dickens—plot or characterization (p. 21)? What of *A Tale of Two Cities* in this respect?

Point out in the *Tale* a number of the most striking examples of contrast (pp. 24-5, 37-8) that you find: as at the end of Book II, Chap. IX; between Chaps. X and XI, XII and XIII, of Book II; etc.

Do you find in *A Tale of Two Cities* prose passages of such poetical rhythm as is described on pages 27, 28? Do you find other poetical characteristics besides rhythm (the use of a sort of refrain, for instance)? If yes, are such devices effective where you find them?

Is there notable use of landscape as an aid to emotional effect in the *Tale*? Give examples, if you find any? In connection with the use of nature is there a tendency to attribute human feelings to inanimate objects (the "pathetic fallacy")? If you find examples of this are they effective?

Comment on pathos in the *Tale*. Point out the most pathetic passages. Is any one distinctly better than the others? Do you find a difference between the pathos here and in other of Dickens's novels, as *Dombey and Son* or *Old Curiosity Shop*? Is there any mawkish pathos, any unpleasant sentimentalism, in *A Tale of Two Cities*?

Dickens has been criticised for diffuseness? Do you find any diffuseness in *A Tale*? Where, if at all? Does this novel answer other criticisms of Dickens (pp. 32, 35, etc.)?

Is there satire in *A Tale of Two Cities*? (See, for example, p. 110; Book II, Chap. VII, etc.)

Point out some of the best examples you find of minute, vivid description; of detailed place settings. Reproduce some of the descriptions; as of Tellson's (II-1), Manette's home in Soho (II-6), the "Grindstone" (p. 369), etc.

Examine the dramatic elements pointed out on pages 36, 37, and add others to the list. Point out additional examples of such catch phrases as are described on pages 39, 40.

Note the elaborate balance at the beginning of I, 1. Find examples of a similar device elsewhere in the book.

Chap. I of Book I may be called a "background chapter." Are there others in the book?

Note the significance of the general title of Book I, and trace the gradual clearing up of the mystery started in Chap. II.

How did Dickens get the knowledge of legal procedure shown in II, 2, 3, etc.? Point out differences between English and French procedure, as the latter is shown later in the book.

Comment on the casual way in which various characters are introduced, as Dr. Manette and Sydney Carton in II, 3. Is this effective?

What is the meaning of the last part of II, 6? The purpose of the whole of II, 7? Note, in general, the most important passages of preparation for future events; as at the end of II, 6, in II, 13, the end of II, 16, etc.

Trace the gradual way, by more or less casual hints, in which the identity of various persons is revealed, or important developments of the plot are made

clear; as for example the identity of Darnay. When is this finally revealed with perfect definiteness?

What does Madame Defarge's knitting signify, especially the symbolic use in II, 15, etc.? Note the recurrence of the idea from time to time.

Why should Mr. Lorry's talk with Dr. Manette in II, 19, be as if about a third person unnamed?

Discuss the unity of II, 21. What device is used in aid of unity? Is it successful? What is the main subject of the chapter? The meaning of the title?

Note the way in which, as the climax approaches, details are very much more numerous; more space is given to a shorter period of time. Is there in consequence any impression of over-elaboration?

Work out, in general, the time-scheme of the book, with statement of the proportionate space given different periods.

What is the meaning of the hint at the end of III, 5?

One chapter of this book has been taken out of its surroundings and printed separately as a complete short story. What chapter is it?

Comment on the conclusion of the book. How is the fate of other characters (besides those immediately present) made known? Is the device natural, effective?

Is poetic justice done at the end of the book in all cases? Who is the real hero? What would you call the main story? Are there any superfluous characters?

Theme Subjects

1. The historical setting of *A Tale of Two Cities*—which may be treated in subdivisions as follows:
   - The condition of France before the Revolution (pp. 49 ff., 81 ff.).
   - The storming of the Bastille.
   - The work of the guillotine.

2. The relation of *A Tale of Two Cities* to Carlyle's *French Revolution* (p. 41).

3. Narratives of the following portions of the novel:
   - The story of Dr. Manette.
   - The story of Charles Darnay. (May be divided: before his marriage and after his marriage.)
   - The story of Sydney Carton.
   - The story of Madame Defarge.

4. Character sketches of the following:
   - Mr. Lorry.
   - The Crunchers.
   - Mr. Stryker.
   - Lucie Manette.
   - Madame Defarge.
   - The Marquis Et. Evrémond.

5. The development of Carton's character (pp. 34, 35).

6. Original plan for a dramatization of *A Tale of Two Cities* (pp. 36, 37).

7. A complete dramatization of some specific scene; e. g., Carton in prison.

8. Themes developing the contrasts mentioned on pages 37, 38.

9. Comparison and contrast of *A Tale of Two Cities*, as a historical novel, with *Ivanhoe* or *Henry Esmond*. (See p. 34.)

10. Summaries of the trial scenes.

11. Descriptions of important place settings; e. g., Tellson's, Dr. Manette's home in Soho, the Defarge wine shop, the chateau of St. Evrémonde, etc.

12. A scene in London or Paris in Revolutionary days and now (e. g., Saint Antoine; better not chosen except by students who have visited the places described).

Selections for Class Reading

1.—The wine shop in Saint Antoine (pp. 81-85).

2.—"Recalled to life" (pp. 95-107.)

3.—The Crunchers (pp. 111-15).

4.—An English trial (pp. 124-33).

5.—A glimpse of Sydney Carton (pp. 149-56).

6.—Monseigneur's journey (pp. 178-82).

7.—The death of Monseigneur (pp. 200-203).

8.—Sydney Carton and Lucie (pp. 228-33).

9.—The "mender of roads called Jacques" (pp. 251-56).

10.—The destruction of the Bastille (pp. 309-17).

11.—The grindstone (pp. 368-71).

12.—The guillotine (pp. 382, 383).

13.—A French trial (pp. 394-98).

14.—Carton on the night before the final hearing (pp. 432-36).

15.—Carton and Darnay at La Force (pp. 479-84).

16.—"The footsteps die out forever" (pp. 506-13).

AN INLAND VOYAGE and TRAVELS WITH A DONKEY.

Robert Louis Stevenson. Edited by Arthur Willis Leonard, A. B., Instructor in English, Phillips Academy, Andover, Mass. Chicago: Scott, Foresman and Company. pp. 254. 35 cents.

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STEVENSON'S LIFE:

For questions on Stevenson's life, see page 35 of this Manual, and note the following additions:

What influences of Stevenson's youth helped toward his later career as a romancer (pp. 8 ff.)? What benefits of importance did he gain from his formal education?

What relations did he maintain with the South Sea islanders (pp. 15 ff.)?

Note the eternal boyishness of his nature (pp. 19 ff.). Find examples in his work.

What is Stevenson's position in

the history of nineteenth century literature (pp. 20-22)?

AN INLAND VOYAGE:

When was this book published? What is its chronological position among the author's works (p. 22)?

Does Stevenson really *say* something worth saying amid the graceful pleasantry of his preface (pp. 27, 28)?

Note the abrupt beginning—narrative started at once, without preliminary explanation; the latter comes in incidentally. Is there enough of it, or does one have trouble grasping the situation?

Observe the essay-like manner in which Stevenson wanders from observation of something to generalizations, even moralization (as on pp. 32, 34, 42, etc. —find other examples).

Note literary allusions (pp. 34, 67, 82, etc.): mythological allusions (pp. 35, 44, etc.).

To whom does he allude at the top of page 35?

Make lists of odd or striking words, or unusual uses of words—e. g., crank, page 32; barnacled, page 34; slug, page 37; blink, page 38, etc. Continue this observation through both books in the volume.

How seriously is Stevenson to be taken in his comments on the advantages of life on a canal-boat (pp. 36. 37)? Note that he often adopts whimsical attitudes, which, nevertheless, have usually a serious kernel, and give some hint of his general views of life.

Note the effect of speaking of persons by the names of their canoes (as at the bottom of p. 45).

Observe the skillful use of topic sentences for paragraphs—as on pages 66, 67. Find other examples.

Find indications of Stevenson's character—as on pages 72, 81, 93, etc.

Note especially fine passages of description (e. g., pp. 79, 80). Point out effectiveness in choice and arrangement of details, melodious sentence structure, effective picture and action-words, etc.

Compare the paragraph about the reeds, and the allusion to Pan (p. 80), with Mrs. Browning's poem, "A Musical Instrument."

What appears to be Stevenson's attitude toward the United States (p. 87)? Note and explain the allusions to events in France not long before this book was written.

Study the swift, vivid pictures of people that are brought in now and then (as on p. 94). Note how definite an impression is given with a few strokes.

What was Stevenson's feeling with regard to cathedrals (p. 112)? Observe bits of criticism of architecture (as on p. 119).

What did Stevenson chiefly gain from his trip (pp. 126, 127)?

Note his attitude toward the commercial spirit (p. 136).

Is the conclusion of *An Inland Voyage* effective (p. 144)? Just what do you take it to mean?

Discuss Stevenson's own estimate of this book—quoted on page 23.

Trace out the course of the "Voyage" on a good map, and make sure that the geography of the country traversed is understood.

TRAVELS WITH A DONKEY:

When was this book published (p. 22)?

Many of the suggestions as to details of style, already given, can of course be applied profitably to *Travels with a Donkey* also.

Where are the Cévennes (p. 148)? Work out the geography as suggested in the case of *An Inland Voyage*. Note especially the contrast between the two books in the nature of the territory traversed, mode of travel, companionship—whatever contrasts you find.

Note the means adopted for securing humorous effect—e. g., in most of the details regarding Modestine; her very name, indeed. Find examples of humor due to quaint and unexpected turns of thought, to choice of words, to the nature of what actually happened—and to any other causes that you find.

What is the appropriateness of the quotations placed at the head of some of the divisions (pp. 168, 183, etc.)? Why are there not quotations at the head of all?

What general impressions does one get of the peasants of the territory through which Stevenson passed?

Note Stevenson's attitude toward religion—and religions (e. g., pp. 179, 229, etc.).

What does he say his purpose was in travel (p. 181)? Compare his essays entitled "Walking Tours" and "El Dorado."

Are the different monks whom Stevenson met at "Our Lady of the Snows" clearly differentiated? What advantages does he find in the rules of the Trappists (pp. 192-94)?

Study the description of "A Night among the Pines" (pp. 206-9). By what various means is it made so effective? Do you find any other descriptive passages equal to it in general merit?

Note odd figures of speech—as the comparisons with surf and with a tea-urn on page 211. Are they appropriate and effective?

Why should there be so much attention to details about the Camisard rebellion (pp. 217 ff.)? Do they suggest that Stevenson could have handled historical narration successfully?

Why is less said about Modestine in the latter part of the book, and yet why is she made prominent again at the very end? Is the conclusion effective?

Find other examples, besides the one quoted on page 23, of the qualities which Stevenson found in *Travels with a Donkey*. Do you think there are any other prominent qualities that ought to be mentioned?

GENERAL QUESTIONS:

Have you any preference between the two books found in this volume? Is there any noteworthy difference between them except in subject matter? Does one contain any more brilliant description than the other?

Wherein, chiefly, is the style of these books different from the style of *Treasure Island*? How are the differences to be accounted for?

Theme Subjects

For subjects dealing with Stevenson, see p. 36 of this Manual.

1. If there were a Stevenson in your school, how would he be generally regarded (see p. 9)? Write an imaginary discussion of his character and his standing in the school.

2. Stevenson's search for health (pp. 10 ff.; see also his essay, "Ordered South," his Letters, etc.).

3. His position in literature (pp. 20-22).

4. Write a brief account of a short canoe trip of your own (or some journey of a similar nature). Try to make it effective and interesting somewhat as Stevenson makes his canoe trip interesting.

5. The geography of Stevenson's *Inland Voyage* (p. 30). Discuss what is most important about the territory through which he passed.

6. His character as indicated in *An Inland Voyage* (e. g., would he have been a good traveling companion?).

7. Dramatize the evening spent with the "Royal Sport Nautique" (pp. 40 ff.); or the scene with the customs officers (pp. 46, 47); or one of the inn scenes.

8. Character sketch of Stevenson's traveling companion—"the Cigarette" (pp. 31, 56, etc.; note everything that is said about him).

9. What the trip did for Stevenson (pp. 127, 144, etc.).

10. The geography of *Travels with a Donkey* (p. 148 and the notes generally).

11. An account of a donkey trip of your own—up Pike's Peak, for instance, or anywhere among mountains.

12. A character sketch of Modestine.

13. The historical element in *Travels with a Donkey* (especially pp. 210 ff.).

14. "Our Lady of the Snows"—what sort of place, Stevenson's visit there (pp. 183 ff.).

15. An account of a night of your own "under the wide and starry sky." (Try to secure some such effectiveness as is found on pp. 206-9.)

16. What you like best about either of these books.

Selections for Class Reading

1.—The advantages of a canal boat (pp. 36, 37).

2.—Some thoughts on business (pp. 42, 43).

3.—Stevenson on himself (pp. 45-47).

4.—The omnibus driver (pp. 48, 49).

5.—Stevenson's love of trees (pp. 66-68).

6.—"The Oise in flood" (pp. 79-85).

7.—A twilight scene (p. 91).

8.—Cathedrals (p. 112).

9.—A result of the trip (pp. 125-27).

10.—Preparations for *Travels with a Donkey* (pp. 148-51).

11.—Modestine (pp. 153-55).

12.—Upper Gévaudan (pp. 169-78).

13.—Father Apollinaris (pp. 185-87).

14.—"A Night among the Pines" (pp. 206-9).

15.—"Across the Lozère" (pp. 211-13).

16.—Du Chayla's fate (pp. 218-22).

17.—"In the Valley of the Tarn" (pp. 222-26).

18.—"In the Valley of the Mimente" (pp. 235-37).

19.—Good-bye to Modestine (pp. 252-54).

REVOLT OF THE TARTARS, or Flight of the Kalmuck Khan and his People from the Russian Territories to the Frontiers of China. Thomas De Quincey. Edited by Charles W. French. Chicago: Scott, Foresman and Company. pp. 127. 25 cents.

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DE QUINCEY:

For additional suggestions as to De Quincey's life and works, see p. 163 of this Manual.

Were the eccentricities that marked him in later life displayed in his boyhood?

Was his genius precocious? How was it exhibited?

Has it been frequent with men who afterwards became great, to object to the routine duties of school? Have they been understood at the time any better than De Quincey was?

Was De Quincey's learning general or specialized (p. 17)? Look out for passages in the *Flight of a Tartar Tribe* that illustrate the wide range of his knowledge.

In what form did his writings appear (pp. 14, 18)?

What importance have recent literary critics attached to his writings (pp. 19, 20)?

FLIGHT OF A TARTAR TRIBE:

Explain the use of the word Tartar, and relate the history of the Tartars and of the Kalmucks previous to their migration (pp. 28 ff.).

What was their position in the Russian empire at this time? Who governed Russia? What was Russia's chief objection to the migration? In what delicate position was the Khan placed (p. 39)?

Summarize briefly the history of the revolt — the preparations, the march, the end of the wandering.

Note on the map on page 24 the direction of the march and the various halts made. What was the exact date (p. 51)?

What advantage was it to the Kalmucks that Russia was engaged in war with Turkey at this time?

Who is the principal personage in the narrative. How did his character appeal to De Quincey? What of the character of Oubacha?

Why did the history of this obscure tribe of Tartars, not of great historical importance, appeal so strongly to De Quincey?

What did he think of its dramatic capabilities (p. 36)? How does he treat it—dramatically or historically?

Is it to be classed with his imaginative or scientific writings?

What is the most unscientific thing in the method of treatment?

Does he distort or over-emphasize facts to obtain the desired effects? Note as an example the concluding scene (pp. 101 ff.). Find other examples. Without a thorough knowledge of the historical facts, could you detect this? Notice De Quincey's own warning (p. 35, l. 4).

Write your impressions of the essay. Have you been instructed—do you remember the facts—or have you been entertained and interested?

DE QUINCEY'S STYLE:

For a list of suggestive questions, see pp. 32-34. Some of them are repeated here with more particular reference.

Is this essay a good example of proportion in the whole composition? Are the more important facts treated at great length or are the unimportant details given too great space?

Are there passages thrown in merely for effect?

How much space is devoted to the schemings and plottings of Zebek-Dorchi before the migration began? Is this an important part of the story? Is it interesting?

What purpose does the introduction serve?

Note De Quincey's use of words. Take pages 40, 41, 76, 77, and 103 to illustrate. Are his words simple or ornate, short or long, of Latin or Saxon origin? Do you notice any words used in their primary meaning, differing from the ordinary usage (note p. 76)?

Rewrite the second paragraph on page 41 in more simple diction, substituting as far as possible short Saxon words for the longer words of classical origin, omitting everything that seems unnecessary, still taking care to preserve the meaning. Compare the result with any other passage and by this comparison note the chief qualities of De Quincey's diction. What qualities in his style are thus destroyed?

Classify the figures of speech used on pages 59-70. Are they artistic or labored? Are they appropriate in a historical essay?

How many words are there in the third sentence on page 103 and in the one on page 57 beginning with line 23? Is this an average sentence length?

Are the sentences loose or periodic?

Try to break up into several shorter ones any one of the long sentences. What is the effect? Do the long sentences become involved in meaning, or are they always clear?

Do the sentences run smoothly?

Do you note any examples of the simple style (p. 38)?

Note the Latin construction, line 17, page 49. Are the sentences

often influenced by Latin constructions? Pick out as many as you can find. Was this a result of De Quincey's classical training (p. 10)?

In paragraph structure does he observe unity and coherence? Examine the long paragraph on page 64 for analysis. Is there one dominant sentence, containing the main idea of the paragraph? If so, where is it placed? Is there an introductory sentence? Is there one at the end summing up the matter of the whole paragraph?

How are the paragraphs connected—easily or abruptly? What of their length? Do you find any short paragraphs (pp. 74, 91)?

How is the concluding episode treated? Is it an adequate summing up of the whole essay, or does it by one great effort present the dramatic ending so that your mind is taken from what has gone before?

Write a comparison of the styles of De Quincey and Macaulay, paying particular attention to their use of words, use of figures and illustrations, sentence structure, paragraph structure, and the qualities of prose style in general.

Theme Subjects

For subjects in relation to De Quincey's life, see pages 164, 165 of this Manual.

1. Who were the Tartars (pp. 26-30)?

2. Comparison of their flight with any of the expeditions mentioned on pages 36, 37.

3. Russia in 1771 (the ruler, extent of territory, importance of the country, etc.).

4. The geography of the flight (see map p. 24).

5. The story of Zebek-Dorchi (a rapid summary of such parts of the narrative as deal with him).

6. Character sketch of Zebek-Dorchi; of Oubacha.

7. Weseloff's story (pp. 91 ff.).

8. Narrative and explanatory themes on different limited topics connected with the flight, as follows:

Zebek-Dorchi's conspiracy (pp. 41 ff.);
How the time for departure was determined (pp. 47-51);
Oubacha's relations with Russia (pp. 51-55);
How the flight was announced (pp. 59 ff.);
Trouble with the Cossacks (pp. 74 ff.);
The Kalmucks and Traubenberg (pp. 88 ff.);
How Weseloff saved Oubacha (pp. 92-96);
The final conflict (pp. 106-111).

9. The Tartars' equipment for flight. (Details to be worked up from various hints as to domestic animals, supplies, provisions for shelter, etc.)

10. The hardships of the flight. (A concise presentation of the various kinds indicated; comparison may be made with caravans of settlers bound for the western part of the United States in early days.)

Selections for Class Reading

1.—Extracts from De Quincey in the editor's Introduction (pp. 6, 8, 9, 11, 12, 14, 20-23).

2.—De Quincey's introduction to this essay (pp. 35-38).

3.—Zebek-Dorchi's plan (pp. 44-47).

4.—Oubacha as a Russian general (pp. 52-55).

5.—Announcement of the plan for flight (pp. 59-62).

6.—The calamities of the flight (pp. 70-74).

7.—A plan for abandonment of the flight (pp. 84-88).

8.—Weseloff's escape (pp. 93-98).

9.—The latter part of the Tartars' journey (pp. 98-101).

10.—The Chinese emperor witnesses their arrival (pp. 101-104).

11.—The catastrophe in the Lake of Tengis (pp. 106-111).

12.—The conclusion (pp. 114-18).

THE OREGON TRAIL. Francis Parkman. Edited by William Macdonald, Professor of American History in Brown University. Chicago: Scott, Foresman and Company. pp. 406 40 cents.

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PARKMAN AND HIS CAREER:

What are the most important facts about Parkman's ancestry, early life, and education (p. 9)?

How early did he resolve upon his life work, and what methods did he adopt toward fulfilling it? Why did he undertake his Oregon journey (p. 10)?

Note in detail the conditions in the West when Parkman undertook this trip (pp. 10-12). What were the dangers of the undertaking?

When was *The Oregon Trail* published (p. 13)? What were Parkman's principal works that followed? Under what handicaps did he pursue his work? Note resemblances to any other authors (e. g., Stevenson?).

What is Parkman's rank as a historian (p. 17)?

When and where did he die (p. 16)?

Perry Picture 250¼ is a portrait of Parkman.

THE OREGON TRAIL:

Note the author's statement of his purpose (pp. 19, 139). Explain the reference to Uncas. Who was Outalissi? Do you think the author accomplishes his purpose satisfactorily? In what ways, principally, was this book a preparation for the writer's historical works?

Trace out, with maps, the course of the journey. How far west did the writer get? How far north? Note differences between his journey and a similar journey at the present time.

What reflections of contemporary history do you find in the book (e. g., pp. 313, 378, etc.)?

Note the personnel of Parkman's party. With whom did he travel during practically the whole time, and with what groups were different parts of the journey taken?

What were the principal items in the equipment for the journey at different stages? The difficulties and hardships of the journey?

Note examples of good description (pp. 30, 80, 84, 144, and in very many other places); of vivid narration (p. 98, etc.).

Observe devices for securing interest and suspense (as on pp. 123, 139, etc.).

Note literary allusions (pp. 45, 148, 192, 298, 304, etc.); artistic allusions (p. 178), etc. Do these always seem in place, or do they ever have an air of showing off the knowledge and taste of a young writer?

Examine with especial care Parkman's treatment of the Indians. Compare his realistic treatment with Longfellow's poetic treatment in *Hiawatha,* or with Cooper's treatment in *The Last of the Mohicans.* Specifically, note a custom (p. 170) similar to one described by Longfellow, and compare the Indian speeches (pp. 223 ff.) with Indian speeches by Cooper. Particularly useful accumulations of details as to Indians and Indian life begin on pages 114, 125, 144, 159, 166, etc. Note the superstitions described on pages 219, 244, 259.

What interesting theory as to the origin of the Indians is suggested (p. 159)?

To what extent has Parkman's prophecy as to the future of the Indians (p. 215) been fulfilled?

What do you think of Parkman's attitude toward the Indians? Is he hostile or friendly, or does he show any prejudice one way or another? Is he a careful, unbiased observer? Does he discriminate among different tribes of Indians, as to character?

Make a list of the different kinds of animals encountered. To what kind is most attention given and why? What different ways of hunting buffaloes are described? To what extent are buffaloes still found in the West?

Make a list of the different kinds of people encountered during the trip (as Indians of various tribes, trappers, emigrants, etc.). To what extent are class characteristics shown? Are there many distinct portraits of individuals? Try to decide how many. Does Parkman show much of the novelist's interest in individual character?

Do you find that the narrative flows along smoothly and clearly, or are there objectionable digressions? Specifically, has the first paragraph of Chap. XII a sufficiently vital relation with what follows?

Did you find the book interesting? In what parts were you chiefly interested? What do you consider its chief merits? Its chief defects (if you notice any)?

Theme Subjects

1. Parkman's life (pp. 9-16).
2. The difficulties under which he labored.
3. A review of some other one of his books.
4. The geography of *The Oregon Trail*.
5. A present-day journey over Parkman's route.
6. The historical background of this book.
7. Narrative themes on different portions of the journey; e. g., from Fort Leavenworth to Fort Laramie, Parkman with the Indian village, from Fort Laramie to Bent's Fort, back to civilization, etc.
8. Still more limited bits of narration on such subjects as the following:

Pontiac's escape (p. 48);
The attempt to have a swim (pp. 57 ff.);
Parkman gives a feast (pp. 220 ff.);
The story of Tête-Rouge (pp. 336 ff.).

Many similar subjects may be chosen and students may be asked either to reproduce in their own words the matter from the book, or to write about similar incidents in their own experience (or imagined).

9. Character sketches of people who are clearly portrayed; for example:

"R." (pp. 69, etc.);
Henry Chatillon;
"Tête-Rouge" (pp. 371, 372, etc.).

10. Descriptive themes on such subjects as the following:

A prairie dog village;
An Indian lodge (pp. 134 ff.);
In the Black Hills (pp. 270 ff.);
An Indian village (pp. 346 ff.);
A herd of buffaloes.

Many similar small units for descriptive writing may be found and treated in either of the ways mentioned in 8 above.

Selections for Class Reading

1.—Parkman's party (pp. 30-32).
2.—The Kickapoo village (pp. 40-42).
3.—The joys of the Platte route (pp. 49-51).
4.—Taking a swim (pp. 57-59).
5.—A "British snob" (pp. 67-70).
6.—In the Platte valley (pp. 83-86).
7.—A buffalo chase (pp. 96-101).
8.—"Old Smoke's village" (pp. 113-17).
9.—In an Indian lodge (pp. 134-36).
10.—Indian burial customs (pp. 158-160)
11.—Indian tribal organization (pp. 166-69).
12.—Parkman sets out with but one attendant (pp. 194-99).
13.—A mountain scene (pp. 209, 210).
14.—Parkman gives a feast (pp. 220-25).
15.—How the Indians hunt the buffalo (pp. 231, 232, 238-43).
16.—Some Indian customs (pp. 249-53).
17.—The Black Hills (pp. 270-74).
18.—A glimpse of Indian superstition (pp. 284-86).
19.—Some mountain scenery (pp. 291-95).
20.—Animal life in the desert (pp. 317-23).

21.—The party homeward bound (pp. 340-42).

22.—The Arapahoe village (pp. 346-51).

23.—Buffalo hunting (pp. 52-54, 358-60, 366-68, 384-86).

24.—A character contrast (pp. 370-74).

25.—The return to civilization.

THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN. Edited by Nathaniel Edward Griffin, Ph.D., Preceptor in English, Princeton University. Chicago: Scott, Foresman and Company. pp. 268. 30 cents.

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II. The Autobiography.
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THE COMPOSITION AND SUBSEQUENT HISTORY OF THE AUTOBIOGRAPHY.
TEXT.

Helps to Study

DETAILS OF AUTOBIOGRAPHY:

What are the most important facts to remember about Franklin's family and ancestry (pp. 31 ff.)? What kind of man was Franklin's father (p. 39)?

What sort of place was Boston, and what sort of people lived there, during Franklin's boyhood (pp. 11, 12)? What was the influence of his surroundings on him? What kind of education did he have, and what occupation did he early engage in?

What was Franklin's boyish attitude toward reading, and what books did he particularly read (pp. 42, etc.)? How did Franklin go about it to learn to write (pp. 45 ff.)? Compare Stevenson's plan.

Note early examples of Franklin's practical, thrifty turn of mind (e. g., p. 49).

What part had Franklin in the early history of American newspapers (pp. 52 ff., etc.)?

How did Franklin happen to leave Boston, and where did he go (pp. 56, 57)? In what condition did he arrive at his destination (p. 62)? How soon did he go back to Boston, and why (pp. 68, 69)?

When did Franklin first go to England (p. 85)? For what purpose? How long did he stay in London (p. 100)? What were the main events of his stay?

What sort of an organization was the "Junto" (pp. 113 ff.)? What benefits did Franklin derive from it?

Under what circumstances did Franklin get into the newspaper business (pp. 117 ff.)?

Note the various advantages which Franklin attributes to his "being able to write" (pp. 119, 123, etc.).

What was Franklin's attitude in relation to marriage (pp. 126-28)? Should customs of the time influence our opinion of him in this matter? Note what he says as to Moravian marriages (p. 238).

How was Franklin concerned with the starting of public libraries in this country (pp. 129 ff.)?

What was Franklin's attitude toward religion (pp. 134 ff., 153)? How do this and even his efforts for "moral perfection" (pp. 137 ff.) show the practical, utilitarian nature of his character?

What does Franklin say of his ability as a speaker, and of his influence (p. 151)?

What was Franklin's attitude toward political parties (p. 152)? Does it apply at the present time?

When did Franklin begin publishing *Poor Richard's Almanac* (p. 155)? What was the vogue and the character of almanacs at that time? How did *Poor Richard* succeed? What was Franklin's main purpose in writing his *Almanac* (p. 156)?

Could things which Franklin says about his conduct of his newspaper be applied advantageously to newspapers of today (e. g., p. 158)?

How did Franklin go about it to learn languages (pp. 161 ff.)? What suggestion about teaching languages did his experience prompt him to make?

What was Franklin's first public office (p. 165)? What benefit from it does he chiefly emphasize? What offices did he later hold (pp. 193, 206)?

What services did Franklin render toward the formation of police and fire departments (pp. 167-70)?

Does the incident related on pages 172, 173, seem in harmony with Franklin's character as otherwise indicated?

What does Franklin's attitude toward the Quakers appear to have been—especially toward their feeling with regard to war (pp. 185, etc.)?

When did Franklin invent his stove (p. 188), and what is the nature of the stove? Compare his services in the matter of light (pp. 201, 202).

What was Franklin's part in the foundation of the University of Pennsylvania (pp. 139 ff.)?

What hint towards extermination of the Indians does Franklin make (p. 196)?

Make a list of the various public improvements that Franklin had a hand in—police and fire departments, library and university (already mentioned above), the hospital (pp. 196 ff.), paving, street cleaning, street lighting (pp. 200 ff.). What excuse does Franklin make (p. 206) for attention to things that may seem trivial?

What recognition did Franklin receive from colleges that he had never attended (p. 207), and why?

What office did he hold in the postoffice department?

What was Franklin's plan for a union of the colonies (pp. 208, 209), and what came of it? Discuss his arguments in favor of it.

Why should so much attention be given to the securing of wagons for General Braddock

(pp. 217 ff.)? What was Franklin's opinion of Braddock (p. 223)? Note how he could have said "I told you so" with regard to the General's defeat (p. 224).

What sort of military ability did Franklin show when he was given a command (pp. 230 ff.)?

Find other little anecdotes similar to the one discussed in the note on page 234. Are they always pointed and effective?

What was Franklin's opinion of ostentation and display (p. 240)? Is it to be thought that his long association with the Quakers of Philadelphia had anything to do with this?

When did Franklin begin to experiment with electricity (p. 242)? Is just what he accomplished, in due order, made sufficiently clear in the *Autobiography*? What attention was attracted in Europe, and what were the results for Franklin?

What was the occasion of Franklin's trip to England in 1757 (p. 250)? What criticism of Lord Loudoun does he make in connection with this? What sort of voyage did he have? Contrast it with present trans-Atlantic voyages. How was he treated in relation to his mission in England (pp. 264 ff.)?

GENERAL CONSIDERATIONS:

When and where was the *Autobiography* written (pp. 27, 29, 130, 151, 262)? What was Franklin's purpose? Through what vicissitudes did the manuscript pass?

What very important political changes took place in the civilized world during Franklin's life (p. 9), and what share did he have in them; or what was his attitude toward them? Apply the foregoing question to scientific changes.

What important diplomatic services did Franklin render (p. 16)? Where was he particularly successful and popular? Is there any special reason for this? Are there indications in the *Autobiography* of characteristics that contributed to his success in diplomacy?

Discuss the estimate of Franklin's personality given on pages 21-24. Do you agree with the editor? Does he give sufficient prominence to the worldly-wise, utilitarian, calculating, materialistic nature of Franklin? Note how the main thing about almost every action is some material gain—usually to Franklin himself; often, also, to others.

Point out places in which the central didactic purpose of the *Autobiography* crops out prominently (e. g., pp. 124, 133, 147, etc.).

Study the style of Franklin in the light of what is said on pages 22, 23. Note examples of differences from present idiom (e. g., p. 118). Find passages that illustrate the likeness to Defoe in minutely realistic details (e. g., pp. 200, 203, etc.)? Do you find any tendency toward ornamentation? Any eloquence? Any obscurity?

Perry Picture 110 is a portrait of Franklin; see also numbers 1389 and 1417 and 1418 for places, scenes, or articles connected with Franklin.

Theme Subjects

1. The chief historical events during Franklin's life (pp. 9, 10, etc.).
2. Franklin's diplomatic services (pp. 16-18).
3. Character sketch of Franklin (pp. 21-24).
4. Franklin as a scientist (pp. 14, 15, 242 ff.).
5. The scientific use of kites in Franklin's time and now.
6. Character sketch of Franklin's father (pp. 39 ff.).
7. How Franklin learned to write (pp. 44 ff.; cf. Stevenson's methods).
8. Books that influenced Franklin (pp. 42, 47, etc.).
9. The newspaper of Franklin's time (pp. 53 ff., 118 ff., 157 ff., etc.). Compare it with newspapers of today.
10. Franklin's first journey from Boston to Philadelphia (pp. 56 ff.; cf. a similar trip now).
11. Franklin's first visit to London (pp. 87 ff.).
12. The career of the "Junto" (pp. 114 ff., 164 ff.).
13. The first public library in America (pp. 129 ff.).
14. The story (and the character) of Mrs. Franklin (pp. 63, 67, 80, 128, 134, etc.).
15. Discussion of the merits of Franklin's suggestion about the teaching of languages (pp. 162, 163).
16. The origin of police and fire protection for Philadelphia (pp. 167 ff.).
17. Explanation of the construction and working of the Franklin stove (p. 188).
18. How the University of Pennsylvania was established (pp. 189 ff.).
19. Franklin as an office-holder (pp. 15, 165, 193 ff., 206, etc.).
20. Franklin in military affairs (pp. 215 ff., 230 ff.).
21. Description (or review) of a number of *Poor Richard's Almanac*.
22. Write a supposed diary of Franklin with items from days when he was in need (p. 62) and days of prosperity (p. 69), etc.
23. Franklin's scheme for seeming "humble" (pp. 150, 151).
24. Apply Franklin's views of political parties (p. 152) to our present conditions.

Selections for Class Reading

1.—Introduction (pp. 29-31).
2.—Franklin's boyhood (pp. 36-39, 41-44).
3.—How Franklin learned to write (pp. 44-48, 50-54).
4.—A journey from Boston to Philadelphia (pp. 56-62).
5.—Franklin deals with a drunkard (pp. 74-76).
6.—Franklin and his friends in Philadelphia (pp. 80-83).
7.—Franklin's "principles and morals" (pp. 109-12, 124).
8.—The "Junto" (pp. 113-15, 164, 165).
9.—Franklin and his newspaper (pp. 118-26, 157, 158).
10.—Courtship and marriage (pp. 126-28).
11.—Starting a library (pp. 129-33).
12.—Franklin's religion and frugality (pp. 134-36, 153).
13.—Seeking "moral perfection" (pp. 137-46).
14.—*Poor Richard's Almanac* (pp. 155-57).
15.—Franklin in public affairs (pp. 167-70, 178-80, 196-98, 199-206, etc.).

16.—Franklin and Whitefield (pp. 170-74).
17.—The Quaker attitude toward war (pp. 182-88).
18.—The University of Pennsylvania (pp. 189-93).
19.—Plans for the union of the colonies (pp. 208-10).
20.—Franklin as a military leader (pp. 230-37).
21.—Franklin as a scientist (pp. 242-48).
22.—A voyage to England in 1757 (pp. 258-62).

OLIVER GOLDSMITH. Washington Irving. Edited by George Philip Krapp, Ph.D., Professor of English, Columbia University. Chicago: Scott, Foresman and Company. pp. 413. 40 cents.

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IRVING'S LIFE OF GOLDSMITH: Questions on the life and works of Irving may be found on page 27 of this Manual, and very pointed suggestions on his style on page 82, the larger number of which may be used equally well in connection with his *Life of Goldsmith.*

Many of the questions given for

the *Sir Roger de Coverley Papers* (pp. 59 ff.) may be used with advantage in illustration of the English life of the eighteenth century (indeed, somewhat earlier in the century).

What were the circumstances of the composition of this *Life* (p. 32)? Had Irving used this material before? Does he make mention of this fact?

What method of biography does this *Life* represent (pp. 32 ff.)?

What is its value as an addition to the known facts of Goldsmith's life? Whom does Irving draw upon in the main for his material (p. 55)? What was his purpose (p. 33)? How well does he accomplish it? What is the chief value of the *Life* to you?

Granted that Irving's purpose is a defence of Goldsmith, that this is his plan of biography, how does he set about his task? A last word is given on pages 400 ff.: take up each point in the life of Goldsmith brought out in this summary and show where and how Irving has treated it in the foregoing pages.

Write a sketch of Goldsmith according to the impression you have gained through Irving's description of him. Compare this with similar estimates by other biographers, some of which are given on pages 408 ff. Does Irving's picture ever seem overdrawn?

Note carefully all his references to Boswell (particularly pp. 178, 263, 284-88, 297, and many others elsewhere). Is Irving fair to him? Compare Macaulay's similar estimate in the *Essay on Johnson* (Lake English Classics edited by Newcomer).

What notice does Irving take of Goldsmith's literary productions, as literature?

GOLDSMITH AND HIS CONNECTION WITH THE LITERARY LIFE OF HIS DAY:

Give in clear terms the main events of Goldsmith's life. From what source are the materials obtained in the main (pp. 116 and 209)?

What can you say of his family? (Note particularly Irving's continued insistence upon hereditary influence.)

What was the personal appearance of "poor Goldsmith" (p. 286)?

Perry Picture 79 is a portrait of Goldsmith; 873B of Johnson.

Bear in mind always Goldsmith's close relations to the literary world of his day, and note how his life can be appreciated only after an acquaintance with the position of a man of letters of that time, a knowledge of the life of the eighteenth century in London, and a familiarity with some of his closest associates. For further material on the life of the eighteenth century other than that given in the Introduction (pp. 34 ff.) see the Introduction to the *Sir Roger de Coverley Papers;* and on Goldsmith's friends see Macaulay's *Essay on Johnson.*

Into what three periods may the history of literature as a profession be divided (p. 35)?

What attempt was made to furnish a patron for Goldsmith (p. 199)? How did he receive the offer? What was the history of this custom? What connection did Goldsmith's friend, Samuel Johnson, have with its overthrow (pp. 39-40)?

What was the character and position of the booksellers of this time (pp. 41 ff.)? What kind of work did Goldsmith do for them? How was he paid? How did a man of letters at this time live? Give a short account of some of Goldsmith's experiences with the publishers (pp. 44 ff., 123 ff., 135, 144 ff., 165 ff., 213, 235 ff.).

Write a short synopsis of what is said of London and its life in the eighteenth century (Introduction). In what part of the town did Goldsmith live? Where was the literary centre?

Describe the various clubs (p. 223), particularly the one known as the Literary Club (pp. 185, 366). Describe a meeting of this Club. What was its influence on literature?

Who were some of the principal writers of the time? What sort of period was it in the history of English literature?

Who were some of Goldsmith's friends? Describe the most prominent of them and their relations to the forms of art in which they were preëminent.

What peculiar position did Dr. Johnson occupy? What was he termed by Smollett? Pick out all the passages in which Johnson and Goldsmith are contrasted (pp. 168, 219, and the many quotations from Boswell) and compare them with the description of Johnson in Macaulay's Essay.

How was Goldsmith associated with Garrick (pp. 164 ff., 231 ff., 341, 386, 390 ff.)? What was Garrick's position at this time?

What were Goldsmith's connections with the stage, and what important service did he and Sheridan render it?

What was the sentimental comedy of the time? Who were some of the writers of it (pp. 214, 215, and note)?

What difficulty did Goldsmith experience in having his plays presented? What was the probable cause? Describe the first performance of *The Good Natured Man* (pp. 237 ff.).

For a description of a play in London in the eighteenth century see *Sir Roger de Coverley Papers* (pp. 214 ff.).

Who were some of Goldsmith's detractors and enemies (pp. 161 ff., 196, 211, 240 ff., 351 ff., 397)? Through what medium were their attacks usually made? Is such a thing possible today? Why was Goldsmith a mark of especial attack for the members of this tribe? Contrast the way in which he received these attacks with Dr. Johnson's method.

What were some of the other amusements of the day besides the theatre and the club (pp. 213 ff.)?

Theme Subjects

1. Literary patronage (up to Goldsmith's time, and today; pp. 36-41).

2. Hack-writing in Goldsmith's time and now (pp. 41-44).

3. Literary incomes—then and now.

4. The old-time book-seller and the present-day publisher (pp. 44-47).

5. London in Goldsmith's time (pp. 47-49).

6. The Temple—location, his-

tory, present condition (pp. 50, 51).

7. Goldsmith's first schoolmaster and a country schoolteacher of the present time (pp. 62-64).

8. Goldsmith's literary uses of events in his own early life (pp. 69, 83, etc.).

9. Goldsmith in the University (pp. 71 ff.).

10. Goldsmith the traveller (pp. 105-14; cf. the poem, *The Traveller*).

11. A scene in Green Arbor Court (or the Temple).

12. An imaginary conversation between Goldsmith and Dr. Johnson (or Goldsmith and Boswell). This will be best handled if definite topics are suggested—as "advising economy," or "words of encouragement by Dr. J. after Goldsmith's despondency."

13. An account of a meeting of the Literary Club.

14. The story of Goldsmith and the "Jessamy Bride." (An imaginary elaboration of it, or a different ending, may be attempted.)

15. The trials of staging a play (pp. 228 ff., 340 ff.).

16. A character sketch of Goldsmith.

17. Was Irving right in his estimate of Goldsmith's character (pp. 408-11; and many parts of the biography)?

18. Goldsmith's relations with Garrick (or with Johnson, Boswell, Reynolds, or Burke).

19. Goldsmith's last days (pp. 387 ff.).

20. Write extracts from an imaginary diary kept by Goldsmith—(1) during his days of financial stress, (2) during days of triumph (p. 245, etc.).

21. Goldsmith before the surgeons—a dramatization (pp. 146 ff.).

Selections for Class Reading

1.—Opening estimate of Goldsmith (pp. 57, 58).

2.—Goldsmith's early education (pp. 62-65).

3.—Goldsmith at the University (pp. 71-76).

4.—Goldsmith's "second sally to see the world" (pp. 86-90).

5.—Goldsmith in Edinburgh (pp. 94-98).

6.—Trying to earn a living (pp. 115-21).

7.—Goldsmith becomes acquainted with Dr. Johnson (pp. 168-71).

8.—Goldsmith and Boswell (pp. 178-81).

9.—*The Vicar of Wakefield* (pp. 192, 193, 207-10).

10.—*The Traveller* (pp. 194-97).

11.—Goldsmith in society (pp. 216-22).

12.—*The Good-natured Man* is played (pp. 239-44).

13.—Goldsmith's life in prosperity (pp. 245-51).

14.—Goldsmith and the "Jessamy Bride" (pp. 258-61, 285-93, 306-9, 334-39, 395, 396).

15.—Goldsmith as a naturalist (pp. 267-70).

16.—*The Deserted Village* (pp. 277-84).

17.—Some jokes on Goldsmith (pp. 325-33).

18.—*She Stoops to Conquer* is presented (pp. 344-50).

19.—Notes about Goldsmith from Boswell (pp. 357-64).

20.—Goldsmith's last days (pp. 387-94).

21.—Concluding estimate (pp. 400-407).

THE HOUSE OF THE SEVEN GABLES. Nathaniel Hawthorne. Edited by Robert Herrick, A.B., Professor of English, the University of Chicago. Chicago: Scott, Foresman and Company. pp. 367. 35 cents.

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HAWTHORNE'S LIFE:

Tell the most important facts regarding Hawthorne's ancestors (pp. 3, 4). What stories told of any of them has he apparently used in *The House of the Seven Gables?*

Where did the family live? What important influences did Hawthorne's ancestry and his early home have upon his work?

Where was he educated? What persons afterward famous were his schoolmates in college?

What did Hawthorne do after graduation from college?

Under what name were his early stories collected?

What small government position did he hold? (Compare Burns's position as excise commissioner.)

In what interesting communistic experiment did Hawthorne have a share? What book later resulted from this?

After his marriage where did he live (p. 9)? What book is the product of these next years? Name some important literary men who were friends of Hawthorne at this time.

What was Hawthorne's first long romance? The result of its publication?

Name his other novels written in America in the order of their publication.

What diplomatic position did Hawthorne hold? What romance resulted from his sojourn in Italy?

Did he do any literary work after returning to America?

When did he die?

Describe his most noteworthy personal qualities.

Perry Pictures 11-14 inclusive, and 7250-52, are of Hawthorne and places associated with him (the

last number, of the supposed "House of the Seven Gables").

HIS WORK:

What is Hawthorne's rank among American authors as to style and workmanship (p. 14)?

What is the literary value of his *Note-Books* (p. 13, etc.)?

Characterize briefly his short stories. His children's stories. (pp. 15, 16).

Which are regarded as the greatest of his romances? Which the more pleasant?

What is said to be the special theme of his imagination (p. 3)?

THE HOUSE OF THE SEVEN GABLES — DEVELOPMENT OF THE PLOT:

Nearly all the events referred to in Chap. I precede by many years this story. What, then, does this chapter do for the plot?

What effect is prominent in the account of the events preceding Colonel Pyncheon's death? Why should they be described at such length?

Summarize briefly the situation (as given on pp. 48-50) regarding the descendants of Colonel Pyncheon and Matthew Maule and their worldly condition.

How does Hawthorne excuse the slowness with which he gets his story in motion in Chap. II (p. 60)?

Does Chap. III develop principally plot or character?

What important facts are revealed in Chap. IV regarding Hepzibah's relations with the Judge? Why are we told of the Judge's resemblance to the old Colonel?

Trace in Chap. V the progress of Phoebe's relations with Hepzibah.

What acquaintance of importance has its beginning in Chap. VI?

How are we prepared through the previous chapters for the return of Clifford in Chap. VII (pp. 46, 94, 98, 104-5, 126-27, etc.)? Are we prepared in any way for his personal characteristics?

Notice how in Chap. VIII the Judge's resemblance to the old Colonel is accentuated again.

Why does Clifford show such horror of the Judge?

What progress does the story make in Chaps. IX, X, and XI?

What is the explanation of Clifford's strange action when the political procession passes (p. 200)?

What is the main purpose of Chap. XII? Of the story of Alice Pyncheon (Chap. XIII)?

Why should Holgrave be given mesmeric power in Chap. XIV? Why should the author have Phoebe go away at this time?

What important revelations as to the relations between Judge Pyncheon and Clifford are made in Chap. XV? Is there anything significant in the natural background of this chapter,—the storm?

What effect is prominent in Chap. XVI (suspense)? Show how it is produced. Why does Clifford act as he does? Why do he and Hepzibah run away?

When and where are we first told definitely that the Judge is dead? Trace out in previous chapters the various kinds of preparation for his fate (pp. 86, 156, etc.).

Why is Chap. XVIII prolonged to such length?

Show by a summary the climactic arrangement of Chap. XIX.

What is the effect in this chapter of the contact with the every-

day world after the horror of the preceding chapter?

What is Holgrave's explanation of the Judge's death (Chap. XX)?

What preparation has there been for the love of Holgrave and Phoebe? What preparation for the revelation of Holgrave's personal identity in Chap. XXI (pp. 190, 221-22, 249, etc.)?

How is poetic justice done in the conclusion of the story?

CHARACTERS:

Do you find the characters dimly outlined, typical, as indicated on page 19? Which of them seems most real and individual?

Do any of them show development during the progress of the story? If you find any such, show the different stages of development.

Did Hawthorne intend us to regard Clifford as partly insane?

STYLE:

Point out striking examples of Hawthorne's fine discrimination in the choice of familiar words and phrases.

Look up unfamiliar words and comment on their appropriateness.

Do you find any bad sentences? Pick out complex sentences at haphazard and try different ways of arranging the clauses. Can you improve on any of them?

Do you find much use of figurative language? Are the figures chiefly characterized by beauty or by strength? Show examples in which each quality is prominent.

Is there any humor in the story? Point out the best examples of it which you find. The best examples of irony or sarcasm.

GENERAL COMMENT:

State in your own words what Hawthorne means by a "romance" (see his Preface).

Does he intend this story to teach any lesson? In what way does he think stories should teach, if they teach at all (pp. 24, 25)? Does he ever offend against this principle?

How is the supernaturalism introduced into *The House of the Seven Gables*,—directly or by implication? Does the author express his belief in it, or does he suggest the possibility of natural causes? Give examples.

Theme Subjects

See the editor's suggestions, p. 22.

1. Hawthorne's life (pp. 5-11).

2. Character sketch of Hawthorne (pp. 12-14).

3. The "Brook Farm" experiment and Hawthorne's part in it.

4. The origin of the idea of *The House of the Seven Gables* (p. 17).

5. This story as a "romance." (Note Hawthorne's definition of romance, pp. 23-25.)

6. Hawthorne's use of mesmerism.

7. Descriptions of scenes and places from the story, as follows:

The house of the seven gables (pp. 27 ff.).

Hepzibah's shop (pp. 60 ff.).

Maule's well.

The garden (pp. 116 ff., etc.).

The Puncheon portraits.
The Judge in the parlor (pp. 310 ff.).

8. Narrative themes as follows:

The first Matthew Maule (pp. 29-31).
The story of Alice Puncheon (pp. 223 ff.).
Judge Puncheon and his cousin Clifford (pp. 357 ff., especially).
The love story of Phoebe and Holgrave.
The Judge calls upon Clifford (pp. 265 ff.).
The flight of Clifford and Hepzibah (pp. 294 ff.).

9. Character sketches of the Judge, Hepzibah, Phoebe, Clifford, Holgrave, Uncle Venner.

10. The Puncheon chickens (pp. 118 ff.).

11. Witchcraft in Salem.

12. The characteristics of a daguerreotype.

Selections for Class Reading

1.—The fate of Colonel Puncheon (pp. 33-39).
2.—The later Puncheons (pp. 45-48).
3.—The house at the beginning of this story (pp. 51-54).
4.—Hepzibah and her shop (pp. 56-64).
5.—Judge Puncheon (pp. 83-86).
6.—Phoebe (pp. 100-101, 105-10).
7.—Phoebe in the garden (pp. 116-21).
8.—The Judge and Phoebe (pp. 147-52).
9.—"Clifford and Phoebe" (pp. 168-77).
10.—Amusements in the garden (pp. 180-82, 183-88, 190-92).
11.—Clifford and the outside world (pp. 199-204).
12.—Holgrave on the Puncheon family (pp. 218-22).
13.—The story of Alice Puncheon (pp. 238-48).
14.—"Phoebe's Good-by" (pp. 257-61).
15.—Hepzibah and the Judge (pp. 265-67, 272-78).
16.—Hepzibah finds Clifford (pp. 286-93).
17.—Clifford and the old gentleman on the train (pp. 300-308).
18.—The Judge in the armchair (pp. 310-20).
19.—The truth about Judge Puncheon (pp. 356-60).
20.—The truth about Holgrave (pp. 362-64).

TWICE-TOLD TALES. Nathaniel Hawthorne. Edited by Robert Herrick, A.B., Professor of English, the University of Chicago, and Robert Walter Bruère. Chicago: Scott, Foresman and Company. pp. 542. 40 cents.

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The Village Uncle.
The Ambitious Guest.
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The Seven Vagabonds.
The White Old Maid.
Peter Goldthwaite's Treasure.
Chippings with a Chisel.
The Shaker Bridal.
Night Sketches.
Endicott and the Red Cross.
The Lily's Quest.
Footprints on the Seashore.
Edward Fane's Rosebud.
The Threefold Destiny.

Helps to Study

General questions on Hawthorne's life and works, based on substantially the same Introduction as that to *Twice-Told Tales,* may be found under *The House of the Seven Gables,* pages 112, 113, of this Manual.

TWICE-TOLD TALES—IN GENERAL:

Did the *Twice-Told Tales* appear in book form all at once? When? Had any been previously printed? Where?

What was Hawthorne's literary reputation before and after their appearance? What able writer of tales reviewed them favorably (Poe)?

What autobiographical element is there in the *Twice-Told Tales* (pp. 25 ff.)? Point out specific illustrations.

What stories are related in the first person? What different persons or things does the author impersonate? What is the effect?

What stories in this volume deal in any way with New England history? Which historical sto-

ries (if any) are literally true? Which are true in spirit?

Make a list of the parts of *Twice-Told Tales* which are mere descriptive sketches, and of those which may properly be called stories.

What can you say of Hawthorne's mastery of artistic description? How did he acquire it (pp. 22-24)? Find good examples in stories other than the sketches listed on page 22.

The sketches are valuable for study of style, diction, ease and variety of sentence structure, lightness and delicacy of fancy, etc. Subjects resembling some of Hawthorne's are excellent theme subjects for young students; for instance, an account of the meeting of an old year with a new year, or the soliloquy of a garden gate (cf. "A Rill from the Town Pump.").

Are there any of the stories proper which contain no allegory? Any in which the allegory is unpleasantly obtrusive? Which of the allegorical stories do you find most effective? Why?

Do you find any one of the stories proper that does not have one clearly defined central idea, or produce one impression, such as Poe's statement of principles for the short story demands (see reference, p. 122 of this Manual)? Formulate as briefly as you can the central idea of each story.

Point out all the matter in any story that is not used somehow in the development of the central idea or impression.

In what ways do you find these stories realistic? Which ones deal in a natural way with the life of Hawthorne's own time?

Do you find the tone or subject matter of the stories so little varied as to become monotonous? Does the evenness and smoothness of the style ever grow monotonous to you? Does the style ever lack animation?

Which, if any, of these stories would you call morbid?

Which contain effective pathos? Humor? Sarcasm?

How many of the stories proper plunge immediately into narrative? In what ways do the others begin? Is such a beginning as that of "David Swan," "Fancy's Show Box," or "The Threefold Destiny" effective? Answer with reasons.

TWICE-TOLD TALES—IN PARTICULAR:

"The Gray Champion"—Note the historical basis and how Hawthorne departed from it (pp. 35, 36). Is there any unnecessary exposition of the condition of New England? Prove by specific quotation the editor's statement as to what the Champion typifies (p. 35).

"The Wedding Knell"—What explanation of Mr. Ellenwood's action at the wedding is hinted at in the introductory account of him (p. 55 ff.)? Is his treatment of Mrs. Dabney justified?

"The Minister's Black Veil"—Make a simple and clear statement of the meaning of this story as briefly as possible without omission of anything essential. Why is it called a parable? Note how, in the account of the funeral, after telling of the shuddering of the corpse, presumably at sight of the minister's face behind the veil, Hawthorne immediately mitigates the supernatural, or casts doubt on it, by adding the

words: "A superstitious old woman was the only witness of this prodigy" (p. 71). What double effect is thus produced? Mention similar devices in other stories, for instance by Irving.

"The May-Pole of Merry Mount"—Is the historical matter on pages 88 to 91 necessary to the story? Has it qualities that make it desirable in any way?

"The Gentle Boy"—Does the Boy seem natural, talk naturally (it is necessary to make some allowances for the time and the sect)? Would the story end properly, plausibly, if the Boy were permitted to live?

"Mr. Higginbotham's Catastrophe"—Is there any flaw in the working out of the plot of this story? Any allegorical or other veiled meaning?

"Little Annie's Ramble"—Is this a story? Was it written for story interest or for some other purpose? Is one held by the action, the events that take place, or by something else?

"Wakefield"—Why, in your opinion, did this story appeal particularly to Poe? Is the interest in the story or in the character?

"A Rill from the Town Pump"—What effects are produced by the use of the first person?

"The Great Carbuncle"—Do the characters all seem real, or are some of them mere qualities personified? What is the Great Carbuncle? Compare this story with "The Great Stone Face." Why were Matthew and Hannah the only successful searchers? Point out details that seem unnatural, or exaggerated for the sake of the allegory.

"The Prophetic Pictures"—Point out all the hints of the catastrophe which you find in the course of the story. Comment on the conclusion. What does the story mean?

"David Swan"—Is this a story? What would you call it? What does Hawthorne call it?

"The Hollow of the Three Hills"—What, in outline, is the story here? What precisely has happened to the lady? Do you agree with Poe's opinion of this story (p. 234)?

"The Vision of the Fountain"—Is the realistic explanation sufficient and consistent?

"Dr. Heidegger's Experiment"—What has the quotation from the *American Note-Books* (p. 264) to do with the story?

"Howe's Masquerade"—Where does the real story begin? Is what precedes introductory to this story any more than to the other "Legends of the Province House"?

"Lady Eleanore's Mantle"—Compare with Poe's "Masque of the Red Death." In what different ways is attention directed to the mantle? Is there any preparation for the horrible power which it is shown to have? Does the natural explanation of this power detract in any way from the force of the story?

"Old Esther Dudley"—What does this heroine typify?

"The Ambitious Guest"—What warning is there of the catastrophe? In how many different ways is ironical, blind unconsciousness of the danger brought out? What effect has this on the tragedy of the story? What details might Hawthorne have got from the account on pages 364, 365? State briefly the most impor-

tant parts of the story that are wholly his.

"The Sister-Years"—Did Hawthorne really "forget to mention" as he says on page 377?

"The White Old Maid"—Is there any attempt, or pretense of an attempt, to rationalize this story?

"Peter Goldthwaite's Treasure"—What story of Irving's does this slightly resemble? Point out similarities and differences.

"Chippings with a Chisel"—This is not really a story, though it consists largely of narrative. Why is this? Could you say that it contains the germs of a number of stories?

"The Shaker Bridal"—What admirable characteristic of manner do you find (at the end, for instance), which is particularly suited to the nature of this story?

"Endicott and the Red Cross"—Note the relation of details here to more important work of Hawthorne (pp. 487, 488).

"The Lily's Quest"—What do the other characters besides Gascoigne (whose meaning is stated by Hawthorne) symbolize?

"The Threefold Destiny"—Is the working out of the destinies reasonable? Plausible?

Theme Subjects

For subjects on Hawthorne's life, see p. 114 above; also on the sketches in *Twice-Told Tales*, p. 117.

1. Autobiographical hints in *Twice-Told Tales* (p. 25).

2. New England history as reflected in this volume (pp. 35, 83, 97, etc.).

3. The historical basis of "The Gray Champion" (pp. 35-37).

4. An account of some strange wedding, or other ceremonial known to or imagined by the student. (Cf. pp. 55-65.)

5. "The Minister's Black Veil" as "a parable" (or allegory; its meaning).

6. Festivities of May-Day (pp. 83 ff.). (How far preserved today; comparison with old English observances.)

7. A defense of the revellers of Merry Mount.

8. Puritan persecutions of the Quakers (pp. 97 ff.).

9. A different ending for "The Gentle Boy."

10. The story of the murder of Mr. Higginbotham (from the point of view of the intended murderers).

11. A runaway child in—(the student's own town; cf. pp. 152-61).

12. Another version of the story of Wakefield (pp. 162-73).

13. The Indian legend of the Great Carbuncle (as gleaned from Hawthorne's story—pp. 182 ff.—and any other available sources).

14. Explanation of the meaning of "The Prophetic Pictures" (pp. 200-217).

15. Development of one of the possibilities suggested by Hawthorne for David Swan (or additional things that might have happened to David during his sleep).

16. The story of the lady in "The Hollow of the Three Hills" (pp. 234-40).

17. Comparison of "Lady Eleanore's Mantle" and Poe's "Masque of the Red Death."

18. Preparation for the catastrophe in "The Ambitious Guest" (pp. 366-76).

19. Peter Goldthwaite and Wolfert Webber.

20. A morning on the beach (cf. pp. 507 ff.).
21. Hawthorne's special theme is "the soul in contact with sin" (p. 9). Give examples and discuss.

Selections for Class Reading

1.—"The Gray Champion" (pp. 36-46).
2.—"The Minister's Black Veil" (pp. 74-82).
3.—"The May-Pole of Merry Mount" (pp. 83-89).
4.—The interrupted meeting (pp. 109-15).
5.—Ilbrahim and the children (pp. 120-25).
6.—Ilbrahim's mother reappears (pp. 131-35).
7.—"Little Annie's Ramble" (pp. 152-61).
8.—"Wakefield" (pp. 162-73).
9.—"A Rill from the Town Pump" (pp. 174-81).
10.—The searchers for the Great Carbuncle (pp. 183-86).
11.—How Matthew and Hannah found the Carbuncle (pp. 191-95).
12.—"David Swan" (pp. 218-25).
13.—"The Hollow of the Three Hills" (pp. 234-40).
14.—"The Vision of the Fountain" (pp. 249-55).
15.—"Dr. Heidegger's Experiment" (pp. 268-76).
16.—"Howe's Masquerade" (pp. 285-93).
17.—"Lady Eleanore's Mantle" (pp. 317-18, 321-28).
18.—"The Ambitious Guest" (pp. 367-76).
19.—"The Sister-Years" (pp. 377-85).
20.—"The White Old Maid" (pp. 419-27).
21.—"The Shaker Bridal" (pp. 469-76).
22.—"The Lily's Quest" (pp. 495-504).

POEMS AND TALES. Edgar Allan Poe. Edited by Alphonso G. Newcomer, Professor of English in the Leland Stanford Junior University. Chicago: Scott, Foresman and Company. pp. 323. 30 cents.

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Helps to Study

POE'S LIFE:

When and where was he born? What can you say as to his parents? By whom and in what circumstances was he brought up (p. 9)?

Where, successively, was he educated? What was his record in the higher institutions which he attended?

What became his occupation after he left West Point (p. 10)?

What had been his first publication (p. 10)? At what age? What was his first conspicuous success in literature (p. 11)? When did it come?

When did Poe marry, and whom (p. 11)? What can you say of his married life? When did his wife die? What was the effect of her death on Poe (pp. 12, 13)?

Name some of the most important newspapers and magazines with which Poe was connected (pp. 11, 12). Some of his literary associates.

What habits interfered with his success (p. 12)? Name some other great authors who have been similarly handicapped. Did any one of them resemble Poe, either personally or in his work?

Name Poe's most important publications and give their dates (p. 12).

When, where, and in what circumstances did he die?

What were his principal moral defects (p. 14)?

Perry Picture 33 is a portrait of Poe.

POE'S WORKS—GENERAL COMMENT:

What in general is the value of Poe's literary criticism (pp. 15, 16)? Who were some of the famous men whom he early recognized as geniuses?

What may be said as to the essential originality of Poe's *Tales* (p. 17)?

Describe the general characteristics of the analytical tales (p. 18). Which of those in this volume are analytical? Name some famous authors who have been influenced by Poe's analytical tales (pp. 18, 19).

What criticism is made of the allegorical tales (pp. 19, 20)? Are there any of them in this book?

In what third class of tales has Poe risen probably to his greatest height (p. 21)?

What deficiencies of the tales are mentioned (pp. 21, 22)? Illustrate each by specific reference.

For what lack is Poe's poetry sometimes criticised (p. 23)? Illustrate.

What important poetical qualities does it have in high degree (pp. 23, 24)? Illustrate these as well as you can from the poems in this volume.

What, on the whole, is Poe's position in American literature (p. 27)?

THE POEMS:

Which of the poems in this volume do you like the best? Why?

"To Helen"—What differences in rhyme and rhythm do you find between the different stanzas? Is the poem better as corrected than as given on page 299? Why?

"Israfel"—Why should this be called "the most lyrical" of Poe's poems?

"The City in the Sea"—Point out some of the "epithets" here that are most "striking in their originality and imaginative power" (p. 300).

"The Raven"—What is the substance of Poe's account of the composition of this poem (p. 301)? Point out resemblances between "The Raven" and "The Ancient Mariner." What other poems may have influenced Poe in the composition of "The Raven" (pp. 301, 302)? Point out the most effective examples you find of the following devices: (a) alliteration, (b) repetition, (c) internal rhyme. What do you think of the rhymes within the last two lines on page 39?

"Ulalume"—What is the effect of the strange proper names? Point out some of the most striking examples of the adaptation of sense to sound.

"Annabel Lee'—What variations are there here in the stanzaic structure? What device do they make possible? Do you find any unmusical lines? Any unmusical words, even?

"The Bells"—Point out a few of the most striking and obvious onomatopoetic words and lines in each stanza.

THE TALES:

Which of the tales in this volume do you like best? Why? Which made the strongest impression on you?

Do you find any of these tales which does not present one clearly defined central idea, such as Poe's statement of principles for the short story (quoted in part on p. 311) demands? State in short, clear, single sentences the central ideas of five of the stories in this volume.

If you find any of these stories in which there is matter not used clearly in the development of the central idea, criticise them specifically in this respect.

What can you say as to the variety, in tone and subject matter, of these stories?

In what general ways do you find these tales realistic? Which are most realistic? Why?

Comment on Poe's choice of titles for his stories. Do you find any title that is not appropriate? Any inappropriate introductory quotation?

What poetical devices do you find in these stories? In which are they most numerous? Are they appropriate?

How many of these tales are told in the first person? What is the effect of the first person?

Discuss the extent and naturalness of Poe's use of conversation. In what stories does he use it most? Can you suggest reasons why?

In his *Life of Poe,* Professor Woodberry, commenting on the early tale "Berenice," makes the following summary of common characteristics of the *Tales* of Poe: "In it Poe's hero first comes upon the stage, a man struck with some secret disease, given to the use of drugs and to musing over old books in an antiquated and gloomy chamber, and reserved for a horrible experience. In it, too, are such themes of evil fascination for his mind as the epileptic patient and the premature burial; such marks of his handling as the cousinship of the principal actors,

the description of morbid physical changes, the minute analysis of sensations, the half-superstitious reference to metempsychosis, and the vivid analysis of the effects of drugs; and such traits of literary style as the absence of conversation, the theatrically elaborated scene of the action, the speed of the narrative with its sudden and yet carefully prepared catastrophe." Find from the stories read all the good examples of these characteristics that you can.

"The Assignation"—How is the setting of the first few pages made appropriate to the events that happen? What is the purpose and effect of all the luxurious details farther on? What relations has the poem (p. 73) to the story? Why is the "entire and terrible truth," referred to at the end of the story, only hinted at? What is it? See questions on page 306.

"Ligeia"—What is the effect of the vagueness and uncertainty with which the story begins? How soon is indication given that the story is to be tragic? That supernaturalism is to be involved? Why is Ligeia made a learned woman? Why is she given the "intensity" referred to on page 84? What purpose does the inserted poem (pp. 88, 89) serve? Why does the hero repair to so wild and desolate a place as the abbey described on pages 90 ff.? Where do we get the first hints of the presence of the spirit of Ligeia? Trace the steps leading to the climax. Note questions on page 307.

"The Fall of the House of Usher"—Note questions and suggestions on pages 308-11. How many times is the "tarn" referred to? What is the cumulative effect of these references? In what ways is the interior of the house made to reflect the character of its occupants? What does the picture (p. 116) symbolize? What is the allegorical significance of the inserted poem (pp. 117-19)? When do we first get hints that the Lady Madeline may not be really dead? To what does Usher's question on page 125 refer? What effect has the storm in making the events of the latter part of the story seem more natural? What other effects has it?

"A Descent into the Maelström"—What advantage has the abrupt beginning of this story? Why is the whirlpool described in such detail before the real story begins? What is the purpose of the more scientific details on pages 139, 140? Does the planning and reasoning of the hero while in the maelström seem to you natural? How does the author try to make it seem natural? See questions on page 312.

"Eleanora"—Point out whatever likenesses you find between this tale and "Ligeia"; the most noteworthy points of difference. What specific suggestions of Poe's own married life are there in this story? Point out some examples of repetition resembling that to be found in Poe's poetry; of alliteration; of rhythm. Why was the hero released from his vow to Eleanora?

"The Oval Portrait"—What is the allegorical meaning? Compare Hawthorne's "Birthmark" and "The Artist of the Beautiful."

"The Masque of the Red Death"—What is the allegorical meaning? Do you find any particular significance attached to any of the colors except those of the seventh chamber? What is the purpose of the others? Why is this story not in the first person? Compare Hawthorne's "Lady Eleanore's Mantle."

"The Pit and the Pendulum"—Enumerate the different kinds of cruelty practiced on the hero. Are they arranged in climactic order? What can you say as to the realism of the tale? Trace the increasing definiteness of the hints as to the place of the story.

"The Gold Bug"—Point out any unnatural touches you find here in the conversation; any poor dialect. Enumerate the most important points in the story that you don't understand till the explanation is given in the latter part. Are you ever too much confused? Do you think Legrand's interest in the drawing on the parchment (pp. 244, 245) is sufficiently accounted for? Is the latter part of the story as interesting as the first part? Which part do you think Poe took most interest in? Is the ending strong, emphatic? Compare with "The Gold Bug," "The Money Diggers," in Irving's *Tales of a Traveller*, and Stevenson's *Treasure Island*.

"The Purloined Letter"—Is all of Dupin's talk about mathematics (pp. 286 ff.) sufficiently justified? Do you find the conversation here natural? Does the display of learning seem appropriate?

Theme Subjects

1. Poe's life (pp. 9-13).
2. Character sketch of Poe. (This may be based largely on the works read; or sides may be taken and criticisms and defences prepared.)
3. The story of Israfel (pp. 33-35). (This may, of course, be largely imaginary.)
4. A story of the poet and "The lost Lenore."
5. Discussion of Poe's account of his writing "The Raven" (p. 301).
6. The story of Annabel Lee (pp. 48-50).
7. The "entire and terrible truth" of "The Assignation" (p. 77).
8. The relation of the poem (p. 73) to the story in which it is found.
9. Apply the preceding to the poems on pages 88, 89, and 117-19.
10. Description and character sketch of Ligeia.
11. The story of Ligeia (pp. 78-103).
12. Character sketch of Roderick Usher (pp. 105, 110, 110 ff.).
13. A description of the House of Usher and its surroundings (pp. 103, 108, etc.).
14. The true story of the Lady Madeline. (This may be partly imaginary, of course.)
15. The "crescendo" structure of "The Fall of the House of Usher."
16. A description of the Maelström (pp. 135 ff.).
17. Discussion of the question: "Could the hero of 'A Descent into the Maelström' have escaped as he says he did?"

18. Comparison and contrast of "Eleanora" and "Ligeia."

19. The Meaning of "The Oval Portrait." (See p. 313 for suggested comparison with Hawthorne.)

20. The historical background of "The Pit and the Pendulum." (See p. 313.)

21. How the treasure is found in "The Gold-Bug" (pp. 243 ff.).

22. Character sketch of M. Dupin. (Cf. Sherlock Holmes.)

23. The advantages and disadvantages of first person narration.

24. Poe "possessed the two fundamental attributes of a poet, melody and imagination" (pp. 23, 24). Prove by citations and discuss.

25. Compare one of Poe's detective tales with one from Conan Doyle, or some other detective story you have read.

Selections for Class Reading

1.—All the poems in the volume.

2.—The first scene in "The Assignation" (pp. 59-65).

3.—The climax of "The Assignation" (pp. 74-77).

4.—The hero's life with Ligeia (pp. 78-89).

5.—The climax of "Ligeia" (pp. 97-103).

6.—All of "The Fall of the House of Usher" (pp. 103-33).

7.—The description of the Maelström (pp. 135-41).

8.—In the Maelström (pp. 150-60).

9.—"Eleanora" (pp. 160-70).

10.—"The Masque of the Red Death" (pp. 175-85).

11.—A victim of the Inquisition gets his bearings (pp. 189-95).

12.—The pendulum (pp. 198-206).

13.—Finding buried treasure (pp. 231-43).

14.—How Dupin found "The Purloined Letter" (pp. 291-97).

THREE AMERICAN POEMS. Edited by Garland Greever, A.M., Associate Professor of English in the University of Arkansas. Chicago: Scott, Foresman and Company. pp. 154. 25 cents.

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POE AND THE RAVEN:
For questions on Poe's life and works, and on *The Raven*, see pages 121, 122 of this Manual.

Note also the following:
What were the chief obstacles in the way of Poe's attainment of material success (pp. 10, 11)?

What faults had his literary criticisms (p. 13)?

What basis is there for the claim that Poe is the most remarkable of American poets (p. 14)? What has been the estimate of him abroad? Where must he be ranked in relation to the great figures in literature (p. 16), and why?

What were Poe's main theories as to poetic art (pp. 18, 19), and how did he illustrate them?

Note your editor's criticism of them.

Discuss the reasonableness of Poe's assertions as to the composition of *The Raven* (pp. 19, 20). Study the structure of *The Raven;* bringing out specifically the various points mentioned by the editor. Point out striking examples of adaptation of sound to sense.

LONGFELLOW'S CAREER.

When and where was Longfellow born? What is noteworthy about his parents (p. 29)? When, and under what inspiration, did he begin to write?

Where did he attend college? Who was his most important classmate (p. 30)?

What occupation did Longfellow adopt, and how did he prepare for it (pp. 30, 31)? What important services did he render as a direct result of his occupation?

When did Longfellow first publish a volume of poems? What prose works had preceded them (p. 31)? What were some of his principal poetical works? What particularly important translation did he make (p. 33)?

Where did he live during most of his life, and when did he die?

What poetical qualities, and what poetical deficiencies, had Longfellow (pp. 34-36)? Have these, even the latter, an effect on his popularity?

Perry Pictures 15-21 have to do with Longfellow personally; and 1331-40, 1344, 1345 and 3298 may be used in illustration of The Courtship of Miles Standish.

MILES STANDISH:

Note discrepancies between actual history and the representation of it in *The Courtship of Miles Standish* (pp. 37 ff.). Are these really objectionable? Give reasons for the answer. In what important respects is the poem true to history?

What is the metrical form of *Miles Standish* (p. 39)? Where else had Longfellow used it? Is it common in English?

See the editor's questions and suggestions in the Notes (pp. 148, etc.).

Why does the poet have Standish repeat the thought found in lines 36 and 115? Note other repetitions, for other purposes—e. g., pages 46 and 49.

Note bits of characteristic Puritan speech in the language of John Alden (e. g., pp. 54, 55). Are there similar things in Standish's speeches? Any reason for the fact you find?

What parts of the work are most poetical—that is, what sort of material seems to inspire Longfellow most? (See hint on p. 39.)

Pick out the dramatic elements in the story. Could it be arranged in a series of scenes? What striking dramatic situations are there?

Does the end of part III (p. 63) come as a complete surprise?

Is it made to seem natural and reasonable?

What striking truth as to a common fate of women in our social system does Priscilla utter more than once (as on p. 85)?

Is Alden's resolve, first to sail on the Mayflower, then not to sail, sufficiently accounted for?

Why is there so much about Standish's encounter with the Indians (part VII)?

Is it made to seem natural, even right, that Alden and Priscilla should defer their marriage till they hear of the death of Standish, and then at once arrange for it?

Does the reappearance of Standish call to mind anything in one of the other books commonly read for college entrance (*Ivanhoe*)? Is it accounted for in any way?

Discuss the title of this poem.

WHITTIER AND SNOW-BOUND:

Perry Pictures 25-30 have to do with Whittier.

When was Whittier born (p. 111)? Of what sort of people? What sort of education did he have? How did he happen to begin to write poetry?

What had Whittier to do with politics (p. 112)? With what movement was he associated, and with what results as to himself? What writing did he do in support of this movement?

What are the main themes of Whittier's poetry (p. 116)? What defects are to be noted (p. 115)? In what field was his most important work done, and why (pp. 117, 118)?

When was *Snow-Bound* written (p. 114)? Is it realistic or imaginative? Illustrate specifically from the poem the various characteristics brought out on pages 119, 120.

What is the metrical form of *Snow-Bound*?

Pick out especially striking passages (e. g., bottom p. 124, top p. 125) and discuss the sources of their effectiveness.

Is the verse paragraph on pages 127, 128, a digression? Objectionable in any way? Are there other similar passages in the poem? If so, point them out specifically.

What may we assume as to the environment and experiences of Whittier's father and mother in their early days (pp. 129 ff.)?

Make a list of all the books mentioned in the poem. Do you find any general characteristics prominent?

How many pupils have ever had experiences such as Whittier presents in *Snow-Bound*? Have them test the naturalness and accuracy of the details.

Theme Subjects

1. For subjects in relation to Poe and *The Raven*, see page 124 above.

2. Parodies of *The Raven*—why has the poem been so much parodied?

3. A metrical study of *The Raven*.

4. For subjects in relation to Longfellow and *Miles Standish*, see pages 131, 132 below.

5. Inconsistencies with history in *The Courtship of Miles Standish* (pp. 37-39).

6. Hexameter verse in English (pp. 39, 40; see also some book on English meters; note what other poets have used this form).

7. The life of Whittier (pp. 111-15).
8. Whittier's relation to the anti-slavery cause.
9. An imaginary conversation between Whittier and Daniel Webster, in relation to "Ichabod" (see p. 116).
10. The Whittier household as revealed in *Snow-Bound* (pp. 118 ff.).
11. A description of a snow-storm experienced by the student.
12. The books mentioned in *Snow-Bound* (indicate the nature of the principal ones, and draw conclusions as to Whittier's literary likings).
13. Poetical qualities (both merits and defects) in *Snow-Bound* (pp. 115-20).

Selections for Class Reading

1.—*The Raven* (pp. 21-28).
2.—For selections from *Miles Standish*, see page 132.
3.—The snow-storm (pp. 121-26).
4.—The poet's faith (pp. 127, 128).
5.—A nature lover (pp. 131-33).
6.—Whittier's youngest sister (pp. 134-36).
7.—A country school-master (pp. 136-38).
8.—"Another guest" (pp. 138-41).
9.—The conclusion (pp. 145, 146).

THE NARRATIVE POEMS OF LONGFELLOW. Edited by John Rush Powell, Principal of the James E. Yeatman High School, St. Louis, Mo. Chicago: Scott, Foresman and Company. pp. 450. 40 cents.

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Helps to Study

GENERAL CONSIDERATIONS:

For questions and suggestions on the life of Longfellow and on *The Courtship of Miles Standish* see also pages 126, 127 of this Manual.

What is there significant about the letter by Longfellow on pages 14, 15?

What is the point of the Prelude to *Voices of the Night* (p. 24) in relation to Longfellow's chief poetic works?

Test each of the narrative poems

of Longfellow by the "demands made by the reader," which are summed up on page 27.

What were some of the main sources of material used by Longfellow (p. 28)? What charges against him resulted, in part at least, from his use of these sources?

See occasional questions in the Notes (pp. 387, 388, etc.).

EARLY NARRATIVES:

Note the swiftness and directness of "The Skeleton in Armor." How does the meter help in this matter? Are the beginning and ending effective?

What is the metrical form of "The Wreck of the Hesperus" (p. 39)? Are there characteristics of style particularly in harmony with this form? (Note, for example, the syntax of the fourth stanza.)

EVANGELINE:

What interesting relations were there between Longfellow and Hawthorne in connection with *Evangeline* (pp. 48, 49)? Is there an element of sound criticism of both himself and Hawthorne in the last sentence quoted from Longfellow's letter?

How much historical truth is there at the basis of *Evangeline* (pp. 50, 51)?

What is the meter of *Evangeline*? Is it suited to the poem (p. 54)? This has usually been regarded a rather difficult meter in English, and has not often been attempted. Can you find lines that indicate the difficulty—lines, e. g., that are little more than prose in movement, or that do not naturally fall into the hexameter?

What effect is heightened by the poet's emphasis upon the beauties and pleasures of the village of Grand-Pré? Why is there so much detail also about the manner of life of the villagers?

What famous short poem by Longfellow is one reminded of by details on page 60?

Are the different numbered sections of *Evangeline* organic? What marks the division between I and II, for instance? Is there a definite division between II and III?

What bearing has the story which the notary tells (p. 67) on the discussion that has preceded?

What striking effect of contrast is there in IV? How have we been prepared for the announcement of the King's orders (e. g., p. 64)?

In what ways is the pathos of the destruction of Grand-Pré heightened? Is the ending of Part the First (p. 79) effective?

Pick out a number of the somewhat elaborate similes that are to be found (e. g., bottom of p. 83 and top of 84), and discuss their interest and effectiveness.

What sort of details as to nature does Longfellow present most frequently in *Evangeline*? Does the general character of the poem influence his choice? Do the details seem real? Would you suppose the poet had not seen the territory he describes?

What is the effect of having Gabriel pass so near (p. 85) and of Evangeline's dream?

What is the purpose of the introduction of the Indian woman and her tales (pp. 95, 96)?

Study the geography of *Evange-*

line sufficiently to have a good idea of the extent of the wandering, and to judge whether the descriptions and the manner of life presented are appropriate.

Is such fruitless wandering as that of Evangeline made to appear natural? Was Gabriel looking for her? Is enough told of their final meeting? Would a happy ending be reasonable?

Perry Pictures 23 and 1095 are of Evangeline.

HIAWATHA:

How did Longfellow become interested in the American Indians (pp. 105, 106)? In what poems is this interest shown?

What was Longfellow's chief source of information for *Hiawatha* (p. 107)? His chief source for the form of the poem (pp. 109 ff.)? What charges were made because of the form adopted (p. 111), and what was Longfellow's answer to the charges?

To what extent is *Hiawatha* epic (p. 112)?

How realistic are its scenes and characters? Do any of his characters really resemble Indians?

Note how Longfellow practiced selection for the purposes he had in mind.

What is the metrical form of *Hiawatha* (p. 110)? What sort of movement does this form result in? Does it ever become monotonous? Is it an easy or a difficult meter? Note some of the best examples of repetition, alliteration. Are the repetitions ever handled in such a way as to seem merely wordy? Note that such repetitions occur regularly in primitive epic poetry like the *Beowulf*. Are the frequent proper names musical?

Pick out all the distinct bits of narration in *Hiawatha*—the little stories within the main story—and study each by itself; note its qualities as a detached legend, its relation to the general story, its interest—any individual characteristics it may have.

Work out the geography of *Hiawatha* from hints on pages 139, 144, etc.

Examine in detail the allegory of Mondamin (pp. 146 ff.). Does the literal story correspond perfectly with the veiled meaning? What elements of attractiveness has it?

Note what Hiawatha and his friends may be said to symbolize (p. 404). May other personages in the poem be added to this list?

What is the meaning of Iagoo's story of Osseo (pp. 186 ff.)? Has it any direct appropriateness to the occasion?

Note the numerous parallelisms between portions of *Hiawatha* and stories from the mythology or folk lore of various nations, as pointed out here and there in the notes. See if you can make additions.

In what ways is the section called "The Famine" (XX), made impressive and pathetic?

TALES OF A WAYSIDE INN:

Perry Picture 22 is of the Wayside Inn; and numbers 114, 114B, 1354, 1357, 1361-72, may be used in illustration of "Paul Revere's Ride" and the historical events with which it deals.

When were the *Tales of a Wayside Inn* published (p. 293)? What famous works do they re-

semble in plan? Where was the inn? Who were the characters presented (p. 295)? Are the tales kept appropriate to the different narrators? Test this matter with each one.

Note the very frequent mention, in the Prelude to *Tales of a Wayside Inn*, of famous writers or literary works. Make sure that these are understood —not, perhaps, in minute details, but the main point of each. What does all this indicate as to Longfellow's range of interest and his learning?

"Paul Revere's Ride" may be compared in narrative spirit and speed of movement with Browning's "How They Brought the Good News," etc.

Sum up in a sentence or two the point of "The Legend of Rabbi Ben Levi."

Discuss the editor's estimate of "King Robert of Sicily" (p. 441).

What is the source of "The Saga of King Olaf" (p. 443)? How is its main theme indicated in "The Challenge of Thor"? Examine the metrical form of the different parts of "The Saga of King Olaf." Can you determine which seems best in harmony with the subject matter and the spirit of Norse poetry? Trace the story of the King—the relations of the different parts to the whole. How is the King made to appear victorious in the end, in spite of his death (p. 446)?

How is "The Birds of Killingworth" notably different from the other poems with which it is grouped (p. 449)?

Theme Subjects

1. Sketch of Longfellow's life (pp. 13-23).

2. Imaginary conversation between Longfellow and Hawthorne: during their college days (pp. 13-15) on what they hoped to accomplish in life; or a later conversation on the story of *Evangeline* (pp. 48, 49).

3. Character sketch of Longfellow (pp. 21, 25, 30, and various hints in the poems read).

4. First person paraphrase of the Viking's story (pp. 40-44).

5. An account, in the best newspaper manner, of "The Wreck of the Hesperus" (pp. 44-47); or of "Paul Revere's Ride" (pp. 306-9).

6. The historical basis of *Evangeline* (pp. 49-53); or of *The Courtship of Miles Standish* (pp. 251-54 and notes).

7. Character sketch of Evangeline.

8. Narrative themes on such subjects as the following:
   - The destruction of Grand-Pré (pp. 64-78).
   - Gabriel's story after the exile.
   - Evangeline's search for Gabriel.

9. Descriptive themes on such subjects as the following:
   - The village of Grand-Pré (pp. 57, 58).
   - Evangeline's home (pp. 59, etc.).
   - Basil's home in Louisiana (pp. 87, 88).
   - The mission in the desert (p. 97).

10. A happy ending for *Evangeline*.

11. Literary influences on *Hiawatha* (pp. 106-12).

12. Narratives of various portions of *Hiawatha* (or paraphrases):

Mudjekeewis and the Great Bear (pp. 125, 126).
Kabibonokka and Shingebis (pp. 128-139).
Hiawatha and Mudjekeewis (pp. 138-43).
Hiawatha and Minnehaha (pp. 144, 174-79).
The story of Mondamin (pp. 146-51).
Hiawatha and the sturgeon (pp. 160-65).
Hiawatha and Megissogwon (pp. 166-72).
Pau-Puk-Keewis (pp. 180-82, 210-24).
The death of Kwasind (pp. 225-28).
The coming of the white man (pp. 243 ff).

13. Character sketches of Miles Standish, John Alden, Priscilla.

14. Dramatizations of important scenes in *The Courtship of Miles Standish;* for example, the following:

Standish's request (pp. 256-62).
John Alden at Priscilla's house (pp. 264-67).
His report to Standish (pp. 269-71).
The scene on the beach (pp. 274 ff.).

And so on through the poem.

15. Paraphrases or condensed summaries of the shorter narratives among *Tales of a Wayside Inn* (pp. 311-18, 321-27, 373-78).

16. Construct, from the somewhat scattered hints in "The Saga of King Olaf" and from whatever sources are available, a connected story of the career of the King.

17. Present the farmers' case against "the birds of Killingworth," or a case against the birds of your own town.

Selections for Class Reading

1.—"The Skeleton in Armor" (pp. 40-44).
2.—Introduction to *Evangeline* (p. 56).
3.—Grand-Pré and Evangeline (pp. 57-59).
4.—Indian summer at Grand-Pré (pp. 61-63).
5.—In Louisiana (pp. 84-87).
6.—A moonlight night (pp. 91, 92).
7.—The final meeting (pp. 102-104).
8.—Introduction to *Hiawatha* (pp. 118-20).
9.—Hiawatha's childhood (pp. (134-36).
10.—How Hiawatha makes a canoe (pp. 156-59).
11.—Chibiabos' song at the wedding feast (pp. 183, 184).
12.—Disasters (p. 228).
13.—The death of Minnehaha (pp. 234-38).
14.—Hiawatha's departure (pp. 248, 249).
15.—John Alden on his errand (pp. 264-67).
16.—Miles Standish at the council (pp. 271, 272).
17.—The departure of the Mayflower (pp. 275-77).
18.—The wedding (pp. 289, 290).
19.—The musician (pp. 304, 305).
20.—"Paul Revere's Ride" (pp. 306-9).
21.—The restoration of Robert of Sicily (pp. 324-27).
22.—"The Challenge of Thor" (pp. 328, 329).
23.—"The Nun of Nidaros" (pp. 369-71).
24.—The destruction of the "birds of Killingworth" (pp. 384-86).

WASHINGTON, WEBSTER, AND LINCOLN. Edited by Joseph Villiers Denney, Professor in the Ohio State University. Chicago: Scott, Foresman and Company. pp. 148. 25 cents.

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Helps to Study

THE STUDY OF SPEECHES:

What practical reasons are there for studying speeches (pp. 9, 10)?

What classifications of public address may there be, and which seems best adapted to conditions of the present day (pp. 11-14)?

What reasons are there for a speaker's paying special attention to the sort of audience he is to have (pp. 12, 13)?

What influence does the fact that a work is intended for oral delivery have (pp. 14, 15)?

What are some present dominant fashions in speech-making (p. 16)? What are the main points in the training of Demosthenes that are useful at the present time (p. 18, 19)?

What are some of the most useful matters to be included in the introduction to a speech (p. 22)?

What does definition mean for the purposes of spoken discourse (p. 28)? What other principal elements may enter into the body of a discourse (pp. 29-34)?

What is the main function of the conclusion of a speech (p. 34)?

Test all the foregoing matters of structure by study of the speeches included in the volume.

See the editor's questions and exercises (pp. 137-40).

WASHINGTON'S FAREWELL:

When was this address written (p. 135)? How long had Washington been president? Had he sought the office? Had there been other candidates for it?

What "occasion" is alluded to at the end of paragraph 7 (p. 38)?

What do you think of the apology for proceeding—"Here, perhaps, I ought to stop"—so near the beginning (p. 38)?

What reasons were there for the first main topic of Washington's discussion (p. 136)?

What was the extent of the United States at the time Washington wrote this address? For example, what did he mean by the West? Com-

pare the extent of the country then with its extent now—especially in view of the question at lines 15, 16, page 41.

Is Washington's argument on this point sound at the present time? Are there ever occasions for repetition of it now? What bearing has this part of the speech on the Civil War?

What were the most important terms of the treaties mentioned on page 42?

What is Washington's argument for a strong central government (pp. 42, 43)? How does it apply today in relation to certain practical measures—railroad regulation, for instance; child labor; pure food, etc.?

What dangers does Washington see in party spirit (pp. 45 ff.)?

What experiences suggested his advice about taxation (p. 137)?

What nations must he have had in mind on pages 49, 50? Compare our general attitude at present. What are Washington's arguments for neutrality in relations with other nations (pp. 52 ff.)?

What is to be said of the conclusion of the address (p. 137)?

Perry Pictures 112 and 112B are portraits of Washington; 1409-16 illustrate his career rather fully.

WEBSTER ON WASHINGTON:

Perry Picture 144 is a portrait of Webster.

What was Webster's position in the country, and what had been his principal achievements, at the time of the delivery of the address on Washington (p. 138)?

What were some of the most important events of the century from Washington's birth to the date of Webster's address (pp. 58 ff.)?

What are the "various topics of the address" mentioned near the bottom of page 139, the beginning of each of which is indicated by a page number?

What influence does Webster attribute to the example of American liberty (p. 62)?

What attempted interference is alluded to in line 23, page 65?

For what qualities does Webster praise Washington's Farewell Address (p. 66)? Note differences in tone and style between Webster's and Washington's speeches—the latter extremely matter-of-fact and unornamented; the former ornate, figurative.

From what is Webster really quoting at line 10, page 67?

How does Webster say Washington chose men for office (pp. 67, 68)? Is this like the manner of choice now?

What undercurrent of allusion to conditions of his own time is there in Webster's address? Specific places should be pointed out and explained (e. g., p. 71).

Point out characteristics of the speech especially suited to oral delivery.

THE BUNKER HILL MONUMENT:

Perry Picture 138A is of the Bunker Hill Monument.

What was the history of the erection of the monument (p. 140)?

Why are there allusions to Columbus, Plymouth, etc. (pp. 75, 76; see the outline on pp. 24, 25)? What colony is alluded to in lines 4, 5, page 76? Why should there be recital of the great events of the last fifty years (pp. 79 ff.)?

What is the substance of Web-

ster's statement of the purpose of the monument—the need for it (p. 77)?

Note the skillful transition to the address to the survivors (p. 80).

Who is meant near the top of page 82—and why? What do you think of the repeated use of "him," followed by the second person?

What were the main events leading directly to the battle of Bunker Hill (pp. 84 ff.)? Its chief direct results (pp. 86 ff.)?

Just how is the eulogy of La Fayette introduced, and why (p. 87)? What had he done to deserve such a eulogy? How old was he at this time?

Is there any objectionable element of repetition in returning to the great changes of the last fifty years (p. 89; cf. p. 79)?

What important contrasts between the American and the French Revolution does Webster express or imply (pp. 92 ff.)? How are they accounted for?

Point out striking maxims of government (e. g., p. 94, l. 8). Compare with Burke's tendency to present similar maxims.

What was the status in Greece when Webster made this speech (pp. 95, 142)? Note that this was just a year after Byron's death aiding the Greeks.

Look up more precisely the history of the independence of the South American states (reference p. 142).

What is Webster's concluding thought? How may the main burden of the speech be expressed in a sentence or two (pp. 26, 27)?

Point out other examples of the "echo" for the sake of coherence, besides those mentioned on page 141.

Discuss the climaxes mentioned on page 28. Are there any others? Why should these climaxes occur?

SPEECHES BY LINCOLN:

Perry Pictures 125, 1419-21 and 1423 have to do with Lincoln.

What was the occasion of the speech at Independence Hall (p. 143)? The personal danger alluded to at the end? What is the application of the "principle or idea" from the Declaration of Independence, which Lincoln mentions, to the conditions then confronting the country (p. 100)?

Study the historical background of Lincoln's First Inaugural Address. How far had the movement toward secession gone at the time of its delivery? Note the analysis given on page 144; work it over into an outline or a brief. Is the order perfectly logical? Convincing? Note the variations of the final draft from earlier drafts (pp. 144, 145). Try to find reasons for the changes and decide whether there has been improvement in every case.

What was the direct occasion of Lincoln's Letter to Greeley (p. 145)? Note the peculiar effectiveness of the introduction, in its refusal to be diverted from the main issue, while at the same time it indicates that an injustice has been done. What is the effect of the repetitions, the balanced structure, the extreme simplicity and directness?

Note the marked poetic quality of the Speech at Gettysburg (p. 117)—a genuine prose poem.

To what extent does the Second

Inaugural Address sum up and interpret the war (pp. 146, 147)? What was the status of the war, and the prospect, when this address was delivered? How soon was the war actually ended? And how soon was Lincoln assassinated? Discuss the general estimate of the speech by your editor. Are there places where rhythm (even rhyme), too much like the rhythm of poetry, may be found (e. g., bottom p. 119, top p. 120)?

What was the occasion of Lincoln's last public address (p. 147)? What important principles with relation to reconstruction does it suggest?

Study the comment on Lincoln (pp. 127-34) in the manner suggested on page 148.

Theme Subjects

1. A sketch of Washington's life (see books referred to, pp. 136, 137).

2. Washington as president (see Webster's speech, pp. 56 ff.).

3. Washington's reasons for not wanting a third term. (Do such reasons apply now?)

4. The condition of the country at the time of Washington's Farewell.

5. Application of the main points of the address (as to party spirit, foreign relations, for instance) to the present time.

6. The career of Daniel Webster (see references on p. 138).

7. Summary of the main points of Webster's address on Washington.

8. A simple account of the Battle of Bunker Hill.

9. The main achievements from 1775 to 1825 (pp. 79, 89 ff.).

10. Why La Fayette appears in Webster's speech.

11. The life of Lincoln.

12. The historical situation at the time of Lincoln's first inauguration.

13. Summary of Lincoln's arguments against secession (pp. 105 ff.).

14. Lincoln's character as indicated in the selections printed.

15. The historical situation at the time of Lincoln's second inauguration (p. 146).

16. The advantages of Lincoln's plan of reconstruction (pp. 124 ff.).

Selections for Class Reading

1.—Washington's introduction (pp. 35-37).

2.—On party spirit (pp. 41-46).

3.—On foreign relations (pp. 49-53).

4.—Washington's conclusion (p. 55).

5.—Webster's introduction as to Washington (pp. 56-58).

6.—The growth of freedom (pp. 59-62).

7.—The principles of Washington's administration (pp. 63, 64).

8.—Webster's conclusion as to Washington (pp. 69-73).

9.—The purpose of the Bunker Hill monument (pp. 76-78).

10.—Webster's address to the survivors (pp. 80-83).

11.—The changes of fifty years (pp. 89-95),

12.—Conclusion of the Bunker Hill oration (pp. 97-99).

13.—Lincoln on the permanency of the Union (pp. 105-9).

14.—The conclusion of Lincoln's First Inaugural Address (pp. 111-14).

15.—Lincoln's Letter to Greeley (pp. 115, 116).

16.—The Speech at Gettysburg (p. 117).

17.—Lincoln's Second Inaugural Address (pp. 118-20).

18.—Views on reconstruction (pp. 124-26).

JULIUS CAESAR. William Shakspere. Edited by William Allan Neilson, M.A., Ph.D., Professor of English, Harvard University. Chicago: Scott, Foresman and Company. pp. 194. 25 cents.

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Helps to Study

For helps on the drama before Shakspere and the career of Shakspere, see page 23 of this Manual.

JULIUS CAESAR — EXTERNAL FACTS:

What is the probable date of composition of *Julius Caesar?* Its chronological relation to the series of Shakspere's greatest tragedies? When was it first published?

What is the source of its plot? Describe Shakspere's general method in handling this source (pp. 31-33).

PROGRESS OF THE PLOT:

What is the dramatic purpose of I, i, (note, p. 159)?

In I, ii, what is the effect of the soothsayer's warning?

What is the purpose and effect of the flourishes and shouts while Brutus and Cassius are speaking?

What does Antony's appearance at the beginning of the scene indicate as to his importance in the play?

Is Cassius supposed to hear Caesar's remarks about him (ll. 192 ff.)? How should the characters be arranged on the stage at this time?

State in outline what is accomplished in I, iii.

What is the dramatic purpose and effect of the portents?

In II, i, what is the purpose of lines 101-11 (note, p. 170)?

Whose judgment is best as to Antony, Cassius's or Brutus's (p. 77)? What later conflict of judgment resembles this (III, i, 232)?

Why is it intimated in lines 193, 194, that Caesar may not come to the Capitol on the Ides of March?

In II, ii, why is a second account of the prodigies given?

What striking bit of dramatic irony and blindness is there near the end of this scene?

What is the effect on an auditor of Caesar's attitude toward the conspirators?

What is the dramatic effect of II, iii (note, p. 175)?

What two purposes does II, iv, serve?

For III, i, plan an arrangement of characters on the stage (up to the assassination) and decide what persons are addressed in the different short speeches at the beginning (pp. 94, 95).

Are the speeches of Cassius and Brutus (ll. 111-16) natural at that time? Why did Shakspere write them?

In III, ii, what does Brutus try to do in his speech?

Trace out the main divisions of Antony's speech, showing what he accomplishes in each.

When does his voice first become sarcastic in referring to the conspirators as "honourable men"?

How are we prepared before this scene for the eloquence he shows here?

Describe Antony's course with regard to Caesar's will. Was it more effective than if he had read the will directly?

From this scene what do you decide as to Shakspere's opinion of the common people?

What purpose can you assign for III, iii (note, p. 182)?

What is the purpose of IV, i? Of IV, ii?

How is the plot advanced by the trouble between Brutus and Cassius in IV, iii? State clearly the reasons for the trouble and the reasons for the reconciliation.

Is Cassius convinced by Brutus's reasons for meeting their opponents at Philippi? Why does he yield?

What dramatic device in this scene shows that Caesar's spirit dominates the action which is to result in the fall of the conspirators?

In V, i, what does the first speech of Octavius indicate as to the wisdom of Brutus's decision in the previous scene?

Trace as clearly as possible the progress of the battle through this act.

Is there any point where the play could very well end before it does?

THE PLOT AS A WHOLE:

What incident begins the real complication of the play? How does Shakspere point out this incident?

What incident (in this case a speech) begins the resolution of the play,—marks the beginning of the fall of the conspirators?

Is that part of the play which precedes the speech of Antony, or that which follows it, the more interesting?

What are the real causes of Caesar's downfall? Of Brutus's?

Criticise or justify the naming of the play.

What dramatic use is made of the supernatural?

Point out examples of dramatic irony and dramatic blindness.

THE CHARACTERS:

Perry Pictures 1190, 1191, 1265, are of personages of this play.

What characteristics of Brutus and Cassius respectively are shown in I, ii?

What idea do you get of Casca?

What attitude of Brutus toward Caesar is indicated in II, i?

What is indicated as to Brutus's character in his relations with his servant and his wife? Is Brutus's action when he hears of the death of his wife unfeeling? How can you account for it?

Describe the character of Portia? Contrast the relations of Brutus and Portia with those of Caesar and Calpurnia.

Point out the various ways in which the character of Caesar is belittled. Does this belittlement indicate Shakspere's real attitude toward Caesar, or is there a dramatic purpose in it?

What indication do we find as to Cicero's character in II, i?

Is there any truth in Antony's characterization of himself (III, ii, 225 ff.)? Does he mean it to be taken as true?

Which appears to greater advantage in the quarrel of Brutus and Cassius?

How is Cassius's superiority to Brutus as a man of affairs shown in the play?

What groups of characters are there in this play?

What character do you find who is portrayed chiefly by the influence which he exerts on others?

THE FORM OF THE PLAY:

What is the regular meter of *Julius Caesar*?

Find examples for yourself of each of the variations described on pages 34, 35?

In what places do you find rhyme used?

In I, i, why do the tribunes speak in verse, the commoners in prose? Why does Casca speak in prose in I, ii; in verse in I, iii? In III, ii, why does Brutus speak in prose, Antony in verse?

Theme Subjects

For general subjects on Shakspere and the drama, see plays previously treated.

1. The true history at the basis of this play.

2. *Julius Caesar* and its direct source (pp. 31-33, 40-42, and various passages in the notes).

3. Shakspere's opinion of the common people (as illustrated in his treatment of the mob in this play; cf. *Coriolanus* and *II Henry VI*).

4. Defense or criticism of the treatment of Caesar's character in this play. (See pp. 173, 174.)

5. The use of prodigies and portents (p. 63, etc.; cf. strange happenings on the night of Duncan's murder in *Macbeth*).

6. The treatment of Cicero in this play. (Why is so inadequate a notion of his greatness given? Cf. the treatment of Caesar himself.)

7. A contrast of Brutus and Cassius:

(a) As patriots,
(b) As political and military leaders,
(c) As men.

8. Brutus in his domestic relations (pp. 80-83, etc.).

9. Character sketches of Casca, Calpurnia, Portia, Antony.

10. Comparison of the Antony

of this play with Shakspere's later portrait of him in *Antony and Cleopatra*.

11. Paraphrases of Antony's funeral oration, and the quarrel scene (pp. 110-18, 125-31).

12. The staging of the ghost scene (p. 139).

13. The uses of verse and prose in this play.

14. Narrative themes on the following subjects:

The trouble between Caesar and Pompey (mentioned, on p. 47).

The offering of the crown to Caesar (pp. 58-60).

The origin and progress of the conspiracy against Caesar (pp. 51 ff., 70 ff., etc.).

The events of the Ides of March (pp. 84 ff.).

What happened just after the murder of Caesar (pp. 98-107)?

Caesar's funeral (pp. 108-19).

The quarrel of Brutus and Cassius (pp. 125-31).

The Battle of Philippi.

The story of Portia. (Elaborate from hints on p. 133, and previously.)

15. Why the conspiracy failed.

Selections for Class Reading

1.—The tribunes' rebuke of the commoners (pp. 46-48).

2.—Cassius sounds Brutus (pp. 50-56).

3.—Caesar's opinion of Cassius and of Antony (pp. 57, 58).

4.—Casca on the offer of the crown (pp. 58-61).

5.—Casca and Cassius on the prodigies (pp. 62-68).

6.—Brutus muses over the conspiracy (pp. 70-74).

7.—The conspiracy is completed (pp. 75-80).

8.—Brutus and Portia (pp. 80-83).

9.—The assassination of Caesar (pp. 94-98).

10.—Antony and the conspirators (pp. 100-106).

11.—Brutus to the citizens (pp. 108-10).

12.—Antony and the mob (pp. 110-18).

13.—The quarrel of Brutus and Cassius (pp. 125-31).

14.—Brutus on the night before Philippi (pp. 136-40).

15.—Misgivings before the battle (pp. 144-46).

16.—The death of Cassius (pp. 148, 149, 152).

17.—The death of Brutus (pp. 154-58).

TWELFTH NIGHT. William Shakspere. Edited by William Allan Neilson, M.A., Ph.D., Harvard University. Chicago: Scott, Foresman and Company. pp. 192. 25 cents.

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Helps to Study

See plays of Shakspere previously treated.

TWELFTH NIGHT—DATE, SOURCES, FORM:

When was this play probably written (pp. 29-31)? To what period of Shakspere's life does it belong? When and where was it first printed?

Where did Shakspere apparently get his main plot (p. 32)? Point out specific resemblances between the plot of *Twelfth Night* and that of *Apolonius and Silla* as outlined on pages 32 and 33.

What characters are wholly Shakspere's (p. 33)? What do they give to the play which is not in Riche's story?

What do you think of your editor's suggestion (p. 34) as to a source for the "charge of madness in Malvolio," etc.? Point out in detail whatever resemblances you find in the situations.

Find good examples for yourself of all the peculiarities of language and meter summarized on pages 35 to 41.

DEVELOPMENT OF THE PLOT:

Does I, i, give an erroneous idea as to who are to be the leading personages of the play? Is the failure to introduce or mention Viola a defect?

I, ii: What is the "motive for Viola's disguise" (note bottom p. 157)?

Why does Viola mention that her father knew Orsino and that he is (or was) a bachelor? Is she already in love with him?

What is the dramatic purpose of her mention of Sebastian?

I, iv: Is the favor Viola has obtained with the Duke accounted for? Her attitude towards him which is so suddenly shown at the end of this scene? Is her attitude shown to one who sees the play acted before it is expressed in words? How and when?

Is anything accomplished by the elaborate fooling in the first part of I, v? Is there too long a time before Viola enters and the main story is taken up again?

What love affair is foreshadowed in I, v, besides the main ones already started (see I. 30)?

When does Olivia begin to be especially interested in Cesario?

Where and how do we learn most about this (II, ii)? What situation in *As You Like It* does it resemble?

II, i: Why does Sebastian mention his resemblance to Viola? Did she mention it? Do you see any reason why?

II, ii: Why does Viola accept the ring from Olivia? Had she realized before this the turn affairs were taking?

II, iii: What is the dramatic purpose of having Malvolio interrupt the revellers; that is, what later action is accounted for?

II, iv: Point out all the veiled references Viola makes to her own love. Can they be as effective when the play is read as when it is acted? Why?

What dramatic purpose does the Clown's comment on the Duke's changeableness serve (II, iv, 75)?

II, v: How and to whom are the remarks of Sir Toby, Sir Andrew, and Fabian made after Mavolio enters (l. 26)? Describe a proper setting for the scene.

III, i: Does the talk of Viola and the Clown at the beginning of this scene further the plot? What does it do?

What defense is there (as in difference of rank) for Olivia's declaration of her love?

What new complication of the plot begins in III, ii? Note how this brings the main serious plot and the comic underplots together.

III, iii: What dramatic reason do you find for Antonio's fear to be seen in Illyria?

III, iv: Point out the specific effect of every part of the letter Malvolio found.

What incentive besides mere love of a joke have the plotters against Malvolio?

Do you find it objectionable that the heroine should be the butt of a practical joke? What does the mock duel accomplish for the plot? Of what scene in a more recent English play are you reminded by this scene (cf. *The Rivals*)?

To whom is Viola talking just after Antonio's exit, III, iv, 414 ff.?

What is the "element" referred to in the first note on Act IV (p. 179)?

IV, ii: What portions of the Clown's speeches on page 134 are in his own person? What other person does he represent?

Is the action of IV, iii, sufficiently accounted for? How?

See the question in the note on V, i, 129.

Whose appearance unties the dramatic knot? Show in detail how.

Do you find the Duke's transfer of his affection to Viola prepared for (e. g. in his character)? Is it reasonable? Does he deserve her?

What becomes of the various characters besides the two principal pairs of lovers—especially Malvolio, Sir Toby, and Sir Andrew?

What significance has the song at the end of the play?

THE PLOT IN GENERAL:

Whence comes the title of the play? What do you think of it?

What contemporary beliefs and customs do you find satirized (as in IV, ii)?

Where is Illyria, the scene of the play?

For what purposes is soliloquy

used in this play (as at end of II, ii, etc.)?

What examples of "double time" are there in *Twelfth Night* (as I, iv, 3; V, i, 103; etc.)?

Compare this play with *The Comedy of Errors* as to the use of confusion of identity.

What scenes here are farcical? What scenes are much more effective acted than read? Why?

CHARACTERIZATION:

The scene of the play is Illyria. Of what nationality are the comic characters?

What male part requires the best actor in a stage presentation of *Twelfth Night*? Why?

What idea of the Duke's character do we get at the very beginning of the play? Is the portrait of him consistent throughout? He has been compared with Romeo before the meeting with Juliet. What is the point of the comparison?

How are we prepared for the characteristics of Sir Andrew before we meet him? How does his name fit him? What other characters are there in this play whose names fit similarly?

To what extent is Malvolio's character indicated by his first speeches (I, v, 84, 93) and Olivia's comment? In what respects is he properly called by Maria a Puritan (II, iii, 160)?

Point out the different ways in which Viola's character is revealed.

Verify the statement as to Viola's speeches in note on III, i, 97 (p. 173).

Compare the Clown in this play with Touchstone in *As You Like It*, and other Shaksperean fools. Does he have any function besides creating humor?

Theme Subjects

1. *Twelfth Night* and its source (pp. 32-35; note especially what is added by the characters of Shakspere's creation).

2. Narrative themes on the following subjects:
   The story of Duke Orsino;
   The story of Viola;
   Olivia's love affairs;
   The deluding of Malvolio;
   The story of Sebastian.

3. Character sketches of the following:
   Orsino (cf. Romeo before he meets Juliet);
   Viola;
   Olivia;
   Malvolio;
   Sir Toby;
   Sir Andrew;
   Maria.

4. Comparison of the Clown with other Shaksperean clowns (e. g., Touchstone).

5. Comparison of the duel scene in *Twelfth Night* with that in *The Rivals*.

6. Viola's disguise (the reason for it, effects of it, double meanings made possible by it—especially p. 87, etc.).

7. Confusion of identity in this play (where it occurs, what part it plays in working up comic situations, etc.).

8. The use of prose and verse.

9. *Twelfth Night* on the stage. (Note especially parts that are more effective when acted than one easily realizes on merely reading them.)

10. Discussion of Malvolio's alleged Puritanism. (To what extent, if at all, is he a satire on the Puritans?)

11. The songs in the play. (Note what relations, if any, they have to the situations in which they are introduced; what merits they have in themselves, etc.)

Selections for Class Reading

1.—The love-sick Duke (pp. 45-47).
2.—Enter Sir Toby and Sir Andrew (pp. 50-55).
3.—Malvolio is introduced (pp. 60-63).
4.—Olivia and Viola (pp. 66-70).
5.—Viola receives Olivia's ring (pp. 73, 74).
6.—Malvolio stirs up resentment (pp. 78-82).
7.—Viola and the Duke (pp. 83-88).
8.—Malvolio deluded (pp. 89-95).
9.—Viola and the Clown (pp. 97-99).
10.—Sir Andrew is urged to the duel (pp. 104-6).
11.—Malvolio and Olivia (pp. 110-13).
12.—Sir Andrew's quarrel (pp. 115-17; 119-22).
13.—"Sir Topas" and Malvolio (pp. 130-35).
14.—The misunderstanding as to Olivia's wedding (pp. 142-45).
15.—Explanations (pp. 147-50).
16.—Malvolio is enlightened (pp. 152-54).

MILTON'S MINOR POEMS. L'Allegro, Il Penseroso, Comus, and Lycidas. Edited by William Allan Neilson, M.A., Ph.D., Professor of English, Harvard University. Chicago: Scott, Foresman and Company. pp. 165. 25 cents.

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LIFE AND WORKS:

For what particular reason are the writings of Milton to be studied in connection with the history of his own times (p. 11)?

What are the dates of the periods into which his life is divided (p. 20)? What were his chief works in each period? Make summaries of the life of Milton for each period, with particular attention to the first.

Where was he educated, and what was his attitude toward his university and his record there (p. 21)? What were his reasons for giving up study for his intended profession?

Where did Milton live after leaving the university, and what were his chief occupations?

What was Milton's conception of the life of a poet (p. 24)? Did he always live up to this ideal?

What was the "Grand Tour" (p.

25)? When and why did Milton return to England? How had he been received in Italy?

Outline the religious controversies after the execution of Charles I. To which party did Milton belong (p. 29)? What position did he hold with the Commonwealth (p. 30)?

What was the theme of his most important prose writings (p. 28)?

What was Milton's situation after the Restoration (p. 31)? What is it important to remember about his domestic life (pp. 27, 32)?

Perry Picture 76 is a portrait of Milton.

Famous lines on Milton by Dryden may be found in Newcomer and Andrews, page 285; also a tribute to Tennyson, page 596.

L'ALLEGRO AND IL PENSEROSO:

Who is supposed to have influenced Milton in the composition of these twin poems (p. 34)?

Make a comparison of the two poems as to introduction and invocation, plan and structure, versification and use of words, dramatic background and picture painting, and conclusion.

What two different attitudes toward life are represented? Which poem do you think represents Milton's genuine attitude?

Give the rhyme schemes for the introductions and the main parts of both poems.

Scan *L'Allegro*, lines 4, 7, 16, 46, 48, 53, 98, 118; *Il Penseroso*, lines 5, 9, 17, 49, 64, 81, 83.

What is the effect of the short lines, as lines 98, 118, (pp. 56, 57)?

Work out in detail the plan and structure of both poems (see p. 33).

Visualize with care the series of pictures in *L'Allegro* — the morning, the noon-day, and the evening scenes. Those in *Il Penseroso*—the night and morning scenes.

Why does the hero of *L'Allegro* invoke the lark and that of *Il Penseroso* the nightingale?

Why does the series of pictures in *L'Allegro* begin with the morning and that in *Il Penseroso* with the evening?

How do you harmonize Milton's Puritanism with his evident delight in the pleasures mentioned in lines 33, 34, 39, 40 (p. 54) or lines 95 ff. (p. 62)? (See p. 47.)

What can you say of the figures in lines 42, 43, 50 (p. 54); lines 63, 73 (p. 55)? Note the epithets on pages 57 and 59.

COMUS:

What authors seem to have given Milton hints in the composition of *Comus* (p. 41)?

Describe the masque. In whose hands did it first take rank as literature (p. 37)? Taking *Comus* as an example, point out the characteristics of the masque (p. 38). How does Milton differ in purpose from the other writers of the masque (p. 40)?

What is the moral lesson he seeks to teach? Is this didacticism characteristic of Milton (p. 49)?

Summarize the circumstances of the composition of *Comus* (p. 36).

Collect all the references to the Earl of Bridgewater and his family that you can find (see p. 39).

Outline with some fullness the plan of the poem, taking note

of the digressions and the lyrics.

For what purpose is the speech of the Attendant Spirit on pages 66-70?

Is the genealogy of Comus (p. 68) from classical authorities?

To whom is the reference in lines 86 ff. (p. 69)? Are there any other references to the same person (p. 39)?

Does line 15, page 67, express Milton's own poetic purpose?

Compare the sentiment in lines 210-33, 373-475, 585-608, and 663-65. Write a summary of the theme stated in these lines. Is it a Puritan conception?

Is there anything inappropriate in calling the aid of a mythological being (Sabrina), and in the boast of the Elder Brother in line 373?

What can you say of the character of the two brothers?

What reasons or persuasions does Comus use, lines 706-55 (pp. 94 95)?

What is the answer of the Lady (p. 96)? Do her arguments seem as convincing to you as they did to Comus (p. 97)?

What do you think of the conclusion?

Note the versification of the main part of the poem, and scan lines 1-15, 730-38.

In what meter is the speech of Comus on page 70? Compare it with any like meter that you can find in *L'Allegro* or *Il Penseroso*.

What is the rhyme scheme and scansion of the song on page 75; or of those on pages 100, 101, 103 (see p. 43)? Of lines 495-512 (see p. 85)?

LYCIDAS:

What were the circumstances of the composition of this poem (p. 43)?

Note the divisions of the poem (p. 45). Expand these and outline the poem.

Is the lament for King an expression of genuine feeling, or is it only conventional? Is this lament the main theme?

Point out the pastoral elements in *Lycidas* (see p. 44). Collect examples of lapses from the pastoral form.

With what does Milton reproach the Muses in lines 64 ff.?

Do lines 70 ff. illustrate Milton's own spirit in taking up the poetical career (p. 45)?

Describe the procession of mourners for Lycidas (pp. 110-11). Is it a mixed collection?

Is the attack on the corruption in the church (p. 111) appropriate? Is this an element of Puritanism (see p. 47)? How is transition made to and from this passage?

Contrast the conclusion with the opening.

What is the prevailing meter? Scan fifteen regular lines, twenty-five irregular ones. Pick out five lines of blank verse. What effect does this irregular meter produce?

Theme Subjects

1. The historical background of Milton's early life (pp. 11-19).

2. The life of Milton. (May be divided into three subjects, according to the divisions indicated on pp. 20, 26, 31).

3. Summaries or condensed paraphrases of *L'Allegro* and *Il Penseroso* (pp. 53-65).

4. Comparison of the poems just mentioned, as to invocation, plan, versification, etc. (pp. 33, 34). Comparison of the two theories of life's purposes shown by the two poems.

5. Nature pictures in these poems (or the subject may be limited to one of them, or to some specific picture).

6. Amusements that Milton enjoyed.

7. The masque as a literary form (pp. 36 ff.).

8. The occasion for *Comus*—its historical background and basis in fact (pp. 35 ff.).

9. Moral lessons from *Comus*. Reunite these lessons in the form of a brief sermon. (See p. 49.)

10. The story of *Comus* (a simple narration of just what happens).

11. Lyric elements in *Comus* (pp. 36, 39).

12. Pastoral elements in *Comus* (p. 40).

13. Description of Comus and his crew (pp. 70, etc.).

14. The story of Circe (pp. 68, etc., and the *Odyssey*).

15. The staging of *Comus*.

16. The relations of Milton and Edward King (pp. 43, 44).

17. *Lycidas* as a personal lament. (*Cf.* Shelley's *Adonais*, Tennyson's *In Memoriam*, or Arnold's *Thyrsis*.)

18. Pastoral elements in *Lycidas* (pp. 44, 45).

19. A defense or criticism of the digression on corruption in the church (p. 111) as a part of this poem.

20. The relation of these Minor Poems to Milton's Puritanism (pp. 47 ff.).

Selections for Class Reading

1.—The whole of *L'Allegro* and *Il Penseroso* (pp. 54-65).

2.—The Attendant Spirit's first speech (pp. 66-70).

3.—The song of Comus (pp. 70-72).

4.—The Lady's soliloquy and song and Comus's comment (pp. 73-76).

5.—The Brothers' moral reflections (pp. 81-85).

6.—The Attendant Spirit tells of the captivity of the Lady (pp. 86-89).

7.—Sabrina and her song (pp. 98-102).

8.—"The Spirit epilouizes" (pp. 104-6).

9.—The whole of *Lycidas* (pp. 107-14).

MILTON'S PARADISE LOST. Books I and II. Edited by Frank Edgar Farley, Ph.D., Professor of English, Simmons College. Chicago: Scott, Foresman and Company. pp. 160. 25 cents.

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For helps in relation to Milton's life, see pages 144, 145 of this Manual.

GENESIS OF PARADISE LOST:

What is the earliest evidence of Milton's desire to write a great epic poem (p. 26)? Trace the slow development of this idea up to its final consummation in the publication of *Paradise Lost.*

How early did he plan a poem on the precise subject of *Paradise Lost?* In what form did he first attempt to write (p. 29)? How were his plans interrupted? When did he resume work? Were the circumstances of his life then favorable to composition of such a work?

What was the actual time spent in the composition of the poem (p. 34)? Show that it could have been the result of nothing but a long and matured life. Under what handicaps did he labor?

PARADISE LOST:

Does the opening seem to be a conventional invocation, or is it a sincere appeal (p. 4)?

How does Milton's invocation differ from Vergil's (two-fold)?

Is Milton's boast in line 16, strictly speaking, true?

Are there any other instances in these two books of the author's speaking in his own person?

Did Milton accept the Copernican theory of astronomy? Make a clear statement of his conception of the universe (p. 44).

Where is the scene of the first two books of *Paradise Lost?*

Where was Hell? When and for what purpose was it created? What kind of place does Milton conceive it to be (pp. 32, 79, 88)? Is the whole region clearly described?

Why is the dark and wide continent frozen (p. 133)? Compare II, 575-95 (pp. 133-34) with II, 898-906 (p. 145).

Look up "humor" in a dictionary for its old medical significance; and compare with the passages from *Paradise Lost* where it is used, Chaucer, *Prologue,* 419-421:

"He knew the cause of everich maladye,
Were it of hoot or cold, or moiste, or drye,
And where engendred, and of what humour."

Where was the Earth placed in the universe? How connected with Hell? How with Heaven?

How were the gates of Hell

guarded? Describe Satan's conflict with the shapes guarding them.

What events had happened immediately before the opening of the poem? What device is used to introduce them to the reader (pp. 49 ff.)?

For a much earlier English view of the fall of Satan and kindred subjects, see selections from the Caedmonic poems in Newcomer and Andrews, pages 18-20.

Summarize in detail the action of Book I, of Book II, and in a word or two that of each of the following books (pp. 49-54).

How far is the plot advanced by the portion of *Paradise Lost* given here?

What is the main theme of these two books (p. 55)? Who are the principal characters?

Are we concerned here with great actions, or rather with the calm after great actions have taken place?

Where are found intimations or echoes of the recent battle in Heaven?

What is the proportion of action and of speeches in Book I? In Book II?

Analyze the speech of Satan ending on page 82; compare it with the other speeches of Satan and state the characteristic qualities.

Summarize the speech of Beelzebub beginning on page 82.

Do you think that Milton's poetry reaches its grandest heights in these speeches?

What does Satan advise in his first speech before his assembled followers in Pandemonium? What plans are suggested? What rumor formerly heard in Heaven causes them to choose as they do?

Note the recital of the heathen deities on pages 92 ff. Do you think this is a blemish on the poem?

Does the description of Satan on page 88 give you a clear conception of his appearance?

Are Milton's descriptions visualized? Did his conceptions ever become so great that the descriptions are indistinct?

Is it easy at a glance to comprehend the greatness of the actions and of the scenes that he describes?

MILTON'S POETICAL STYLE:

What can you say of the syntax of Satan's speech on page 80? Is this a fair sample of Milton's syntax? Collect examples of his use of faulty syntax.

Select at least twenty-five words or phrases, other than those cited on page 57, used by Milton with a significance different from the present usage.

Note the imitation of the Latin ablative absolute, I, 141 (p. 83). Is such imitation of the Latin constructions frequent with Milton? How many examples do you find on page 88? On page 93? How is this partiality for Latin constructions accounted for (p. 59)?

What is the form of the possessive singular neuter of the personal pronoun of the third person (p. 64)?

Note Milton's use of similes. Are they long or short? Are they always completed? How many are there on page 89? What are the sources of his similes?

Is there any significance in his mentioning Italy (p. 89)?

What do you think of what Masson says (p. 32) of Milton's knowledge of the Bible?

What is the meter of *Paradise*

Lost (p. 65)? Scan twenty normal lines. What are the most common variations from the normal? Scan two lines illustrating each variation. Compare the proportion of normal lines on any page with the same number from *Comus*.

Select words accented by Milton on a syllable different from the one on which we now place the accent.

Pick out examples of elision. When does it occur?

Count the number of run-on lines and the number of end-stopped lines on page 119 and on the two succeeding pages.

Is the metrical unit the line or the verse paragraph?

In what way does the verse illustrate the thought in lines 200 ff. (p. 85)? Find other examples of this.

Theme Subjects

For subjects on Milton's life, see p. 146 above.

1. Milton's personal characteristics (pp. 20-22).

2. A visit to Milton's grave.

3. Milton in his old age (from hints on p. 19).

4. Character sketch of Milton (pp. 16-22).

5. The evolution of the plan of *Paradise Lost* (pp. 36 ff.). Or: How Milton composed *Paradise Lost*.

6. Milton's conception of the universe (pp. 40-46). Contrast the modern scientific conception.

7. How this universe is peopled (classes of inhabitants, characteristics of each class, etc.; pp. 40, 41, etc.).

8. The origin and nature of Hell (p. 43, and various parts of *Paradise Lost*).

9. The revolt of the angels (summary of what has happened before the opening of the poem).

10. Narrative summary of the whole poem (pp. 48-54); or summaries of the following divisions:

- The building of Pandemonium (pp. 102-5).
- The council in Pandemonium (pp. 106-28).
- Satan's journey to the Earth (pp. 134-50).
- The temptation of Adam and Eve.
- The banishment of Adam and Eve.

11. Character sketches of Satan, Beelzebub, Moloch, Belial (as indicated both by author's comment and by their speeches and actions).

12. Descriptive themes on various important scenes; as, for instance, the following: (These may be elaborated imaginatively from Milton's hints.)

- Satan in the "fiery gulf" (pp. 85, 89, etc.).
- The rising of Satan's host (pp. 90 ff.).
- Satan as a military leader (pp. 89, 100, etc.).
- Pandemonium (pp. 104 ff.).
- The fallen angels in council (that is, the scene in the council chamber; pp. 111 ff.).
- The gates of Hell (pp. 135 ff.).
- The pathway to the Earth (pp. 149, 150).

13. Paraphrases of the leading speeches.

14. The sports of the hosts of Satan (after the council; pp. 130 ff.).

15. The allegory of Sin and Death (pp. 139 ff.).

Selections for Class Reading

1.—Invocation (pp. 77, 78).
2.—Satan in the fiery gulf (pp. 79-82, 85, 86).
3.—Satan's speech about Hell (pp. 86-88).
4.—Satan arouses his hosts (pp. 89-91).
5.—The marshalling of the fallen angels (pp. 97-99).
6.—Satan before his army (pp. 100-102).
7.—The building of Pandemonium (pp. 102-5).
8.—Satan opens the council (pp. 111, 112).
9.—Moloch's speech (pp. 112-15).
10.—Belial's speech (pp. 115-19).
11.—Mammon's speech (pp. 119-21).
12.—Beelzebub's speech (pp. 122-26).
13.—Satan undertakes the mission to Earth (pp. 126-28).
14.—Explorations by the host (pp. 132-34).
15.—Satan's flight toward Earth (pp. 146, 147, 149, 150).

THE PRINCESS, a Medley, by Alfred, Lord Tennyson. Edited by Charles Townsend Copeland, Assistant Professor of English, Harvard University, and Henry Milnor Rideout. Chicago: Scott, Foresman and Company. pp. 169. 25 cents.

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LIFE OF TENNYSON: CHRONOLOGICAL TABLE.
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Helps to Study

TENNYSON:

When and where was Tennyson born?
What was his father's occupation? What were the natural surroundings of his youth (pp. 9, 10)?
What university did he attend? Who were some of his more important friends there? Did he take a degree?
When did his first notable poetical work appear?
What personal loss had a great effect on his poetical genius? What long poem ultimately resulted from this loss?
To what position was Tennyson appointed in 1850?
Name and characterize briefly the most important of his longer poems (pp. 14-17). His dramas.
What title did he receive late in life?
When did he die?
What is the substance of Saintsbury's estimate of Tennyson's position among the poets of his period (quoted on p. 18)?

THE PRINCESS—IN GENERAL:

When was *The Princess* published (p. 13)?
What two works may have furnished Tennyson with hints for this poem (pp. 20, 21)? What extent of borrowing seems probable?
Summarize what Tennyson's son

has to say about *The Princess* (pp. 27, 28).

State in outline the general plan of the poem,—the machinery of its structure. Do you find it confusing?

Why did Tennyson call the poem a Medley (p. 25 and conclusion of the poem)?

What is the function of the child (p. 26)? Compare with *Silas Marner*.

Is the final effect serious or burlesque?

What apparent change do you note, as the poem progresses, in the poet's attitude towards woman?

Point out the best examples you find of the characteristic qualities of Tennyson mentioned on page 29; namely: (1) "music . . . in words and cadences"; (2) "truth and beauty of descriptions of nature"; (3) "sympathy . . . with movements of the time".

THE PRINCESS—IN DETAIL:

PROLOGUE. How early in the poem is its principal theme hinted at (Prologue, ll. 32, 33)?

How soon is its nature as a medley foreshadowed (Prologue, l. 17 ff.)? By what various contrasts are the characteristics of a medley made prominent (l. 102, etc.)?

How much of the main plot is foreshadowed in the Prologue (p. 38, etc.)?

Why is the account of scientific experiments given (p. 35)?

I. Explain what is meant by the "weird seizures". What is the purpose of introducing them (p. 28)? Note every use made of them in the progress of the poem.

What significance for the future has the seal described near the end of Part I?

II. What interest does the Princess show in the Prince (l. 35)? Trace through the poem the steps in the growth of her interest.

How soon is the child introduced? How is it made prominent?

What scientific theory is given poetical setting in this part?

How is Cyril's attitude toward Psyche indicated from the first?

What reference seems to change Psyche's intention regarding her brother and his friends (p. 60)?

What hints are given as to danger from Lady Blanche?

III. Summarize in order the means which Cyril successively tries to secure the silence of the Lady Blanche?

What scientific practice is protested against on page 79?

IV. How is the sex of the intruders discovered by the Princess?

What reason does the Lady Blanche assign for not telling about them?

Is there any significance in the Princess's determination to keep Psyche's child (p. 95)?

What justification do you find for the Princess's bitterly sarcastic speech (p. 101)?

V. What request is there as to the Prince in the Princess's letter to her brother (p. 120)? What important comment on the child?

Note the rapidity and vigor of the account of the combat. Paraphrase it.

VI. Is the Princess's battle song in harmony with her character as generally presented?

Point out the silent part the child plays in the Princess's work of mercy after the combat (ll. 58, 75, etc.).

What effect has the sight of

the Princess's father on the Princess?

What incident of great dramatic power follows Psyche's sight of her child?

Why are so many appeals necessary before the Princess forgives Psyche?

VII. Is there in this part any element of the burlesque? Is Tennyson expressing his own sincere opinion?

CONCLUSION. Has the conclusion a bearing on the story, either as explanation or in any other capacity?

THE SONGS. What does the song at the beginning of Part II indicate as to the child as a reconciling influence?

What is the purpose of the lullaby at the beginning of Part III?

What bearing has the "bugle song" (beginning of Part IV) on the main part of the poem?

What bearing has the song "Tears, Idle Tears"? The "Swallow Song"?

Who is it whose "voice is heard thro' rolling drums" (Interlude, p. 103)?

Show wherein the song at the beginning of Part VI intensifies the effect of the previous songs.

What is the cumulative meaning of the songs in VII?

CHARACTERIZATION:

Do you find an effort to secure very definite characterization? In what cases is it most successful?

Point out some of the best attempts to make the dialogue suit the character speaking.

Is the Prince a weak character? Where does he appear strongest? Does his character develop? If so, point out the stages in its development.

VERSIFICATION AND STYLE:

What is the metrical form of this poem?

Point out several groups of lines which seem to justify the statement of Tennyson quoted at the bottom of page 28.

Find good examples of each of the variations in meter described on pages 159, 160.

What can you say as to the amount of figurative language in the poem? Note the frequency of figures from the sea. Pick out a number of the most effective figures you find. Any that do not seem to you effective.

Theme Subjects

For subjects in connection with Tennyson's life, see page 67 above.

1. Carlyle and Tennyson (description or conversation, on the basis of Carlyle's comment, quoted on p. 12).

2. Sources of *The Princess* (pp. 19-23).

3. The plan of the poem—the machinery of its structure, as outlined in the Prologue.

4. *The Princess* as a "medley"—why a "medley"? (Note the change from burlesque to serious.)

5. The function of the child (cf. *Silas Marner*).

6. The "weird seizures"—what they are and their significance when they occur.

7. The use of science in the poem.

8. A study of the songs—their meaning in their respective places.

9. Narratives as follows:

The story of the Prince and the Princess.
The story of Cyril and Psyche.
The story of Florian and Melissa.
The story of the two Kings.
The combat.

10. Character sketches of the Prince, the Princess, the two Kings, the Ladies Blanche and Psyche, Cyril, Florian, Arac, and Melissa.

11. A woman's college of today (showing differences from that in *The Princess*).

12. Tennyson's view of "the woman question". (Cf. Ruskin's, as shown in *Sesame and Lilies*.)

13. Nature pictures in *The Princess*.

14. The development of the feeling of the Princess toward the Prince.

15. Discuss the qualities of Tennyson's poetry—music, sympathy, etc., as mentioned on page 29. Give examples.

Selections for Class Reading

1.—All the songs.

2.—King Gama gives little encouragement (pp. 46, 47).

3.—Psyche's lecture (pp. 55-57).

4.—The plea to Psyche (pp. 59-61).

5.—The Prince's opinion of the Princess (pp. 71, 72).

6.—Cyril's mission (pp. 72-74).

7.—The Princess defends her course (pp. 76-78).

8.—The discovery (pp. 87-89).

9.—Blanche's speech of accusation (pp. 92-95).

10.—The Prince's defense (pp. 97-99).

11.—The Princess answers him (pp. 101, 102).

12.—Psyche's lament (pp. 107-9).

13.—Council of war (pp. 109-13).

14.—Ida's letter to her brother (pp. 118-21).

15.—The combat (pp. 122-24).

16.—Psyche seeks her child (pp. 129-32).

17.—The Princess weakens (pp. 134-37).

18.—The Prince's convalescence (pp. 140-43).

19.—The Princess yields (pp. 144, 145).

20.—The Prince's ideal of womanhood (pp. 148-52).

MACAULAY'S ESSAYS. Clive and Hastings. Edited by Alphonso G. Newcomer, Professor of English in the Leland Stanford Junior University. Chicago: Scott, Foresman and Company. pp. 304. 35 cents.

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GENERAL CONSIDERATIONS:

Perry Picture 93 is a portrait of Macaulay.

For questions and suggestions on the life and style of Macaulay, based on practically the same Introduction as that to this edition, see pages 173, 174 of this Manual. Material there found may be applied to the *Essays on Clive and Hastings.*

What events in Macaulay's career, and what personal characteristics, made him well equipped to write on Clive and Hastings (p. 281)? Illustrate the quotation from Morison about his style.

What explanation may be made for the faults found in Macaulay's essays (pp. 17, 18)? What estimate did he himself put upon them? And why?

Discuss the decision, as to merit, between Macaulay's historical and his critical essays (p. 18); and illustrate by specific comparison of these historical essays with the *Essays on Milton, Addison, or Johnson.* Which do you (teacher or pupil) personally find more interesting? And why?

LORD CLIVE:

When and where did the *Essay on Clive* appear (p. 281), and what purports to be the occasion for it (p. 39)? How much space is given to the book reviewed? Note every place where it is mentioned or alluded to. Should it be referred to at the end of the essay? (Apply this paragraph also to the *Essay on Hastings.*)

Note the heaping up of specific examples (as on p. 39). Is there any disadvantage, with relation to the ordinary reader, in this practice?

With what "thesis" does Macaulay start his detailed discussion of Clive (p. 41)? Watch for any indications that he is coloring the narrative in support of his thesis, or arguing in favor of it, throughout the essay.

Make a list of youthful characteristics of Clive (p. 42), and find examples of reflections of them in his character and actions as a man.

Sum up the facts as to the condition of India when Clive first went there (pp. 43 ff.). Bring out points of contrast with the present.

Take some paragraph consisting of noticeably short sentences (e. g., p. 45), and practice supplying connectives and combining sentences as much as possible. Is there any gain? Any material loss? Discuss the matter.

Note the very striking use of specific and vivid words near the middle of page 52.

How is rhetorical effectiveness secured for the paragraph ending at the top of page 54?

Study such passages as pages 58-63, Clive at Arcot, as examples of rapid and skillful narration. Examine choice and arrangement of details, rapidity, suspense—whatever elements contribute to effectiveness.

Note the reference to Browning's poem "Clive" (p. 282). What portions of Macaulay's narrative does this poem illustrate?

Find striking examples of inversion for the sake of coherence between sentences (e. g., p. 64, line 32). Apply similar methods in other parts of the same paragraph, or elsewhere in the essay.

Point out particularly brilliant and vivid passages—e. g., that dealing with the Black Hole, pages 76, 77.

Pick out allusions to the Bible (some of them mentioned in Notes, pp. 282, 285); to Shakspere (p. 283), etc.

Note the use of suspense. For example, take what follows the short transitional paragraph toward the bottom of page 72; how long is it before we learn what the "intelligence" is "which called forth all the energy" of Clive's mind? Find other instances of the same sort of thing.

Sum up rapidly Clive's achievements when he was mainly a soldier; his achievements when he was mainly a statesman (pp. 80 ff.).

See the note, page 283, as to rhetorical effects on page 85.

What defense does Macaulay make for Clive's manner of dealing in diplomacy with native Indians (p. 81)? Does this illustrate any general fault of M. mentioned in the editor's Introduction?

Note places where Macaulay states general principles, as of conduct, for example (pp. 92, 95, 132). Are these broad maxims based on absolute right; or do they illustrate a fault of Macaulay mentioned on page 30?

Find striking examples of conciseness and rapidity of movement in summarizing important events (pp. 85, 102).

What digressions do you find in the *Essay on Clive*? See near the bottom of page 135, for example. Are any others as palpable as this?

What interesting view does Macaulay express as to the American Revolution (p. 137)? Discuss its reasonableness.

WARREN HASTINGS:

Note, at the bottom of page 287, the comment on what might otherwise be regarded as a digression on page 144.

Examine the first mention of Impey (p. 144) in relation to later comments on him in the essay.

Note carefully whatever relations Hastings had with Clive, and whatever influence the latter may have had on him.

What did Hastings do for scholarship, and what relations did he sustain with literary men (pp. 150, 151, 232).

Why should there be so elaborate a portrait of Nuncomar (pp. 157 ff.)? In this portrait how does Macaulay illustrate the dangers of balance and climax?

Is the discussion of Francis' authorship of the *Letters of Junius* a digression (pp. 173 ff.)?

Is it to be defended? If so, how?

What is to be said of the defence of Hastings, as compared with Impey, in relation to the execution of Nuncomar (pp. 186, 187)? And in relation to the later bribing of Impey (pp. 204 ff.)?

Note the skilful suspense of the paragraph that ends with mention of Hyder Ali (pp. 206, 207). See a similar withholding of a name in the paragraph on page 262.

Note the emphasis of policy, without mention of right, as on page 217.

Are literary allusions (as near the bottom of p. 237) frequent in these historical essays? Do they always seem appropriate?

Sum up Macaulay's estimate of Burke (pp. 244 ff.). Does it seem fair? Influenced by any prejudice with regard to Hastings? Is it in harmony with the ideas one gets of Burke from his American speeches?

Study the rhetorical structure of the account of the trial of Hastings (pp. 258 ff.), noting the various elements that contribute to its effectiveness.

How does Macaulay account for the decision in the impeachment of Hastings (pp. 270, 271)? Discuss the soundness of his reasoning. Do any recent parallels occur to you?

Is interest in the essay kept up after the conclusion of the trial? Examine this portion as a piece of narration. Note particularly the two concluding paragraphs (pp. 279, 280). Why are they effective?

Theme Subjects

See suggestions for theme subjects on Macaulay's *Essays on Milton, Addison, and Johnson*, p. 177.

1. The *Essay on Clive* (or the *Essay on Hastings*) as a book review. Indicate in each case how much of an estimate is given of the book that prompted the essay.

2. Conditions in India when Clive went there (pp. 43 ff.).

3. Narrative themes on different parts of Clive's life; e. g.:
   - His boyhood in England.
   - His military career in India (as far as treated up to p. 68).
   - How he fared in England on his first return.
   - Further work in India (pp. 72 ff.).
   - His second return to England.
   - His last work in India (pp. 112 ff.).
   - His last years in England (pp. 121 ff.).

4. The career of Dupleix (see various hints in connection with his relations to Clive, and consult an encyclopedia).

5. An imaginary account, as if by a survivor, of experiences in the Black Hole of Calcutta (pp. 76 ff.).

6. The story of Ugolino (referred to on p. 77).

7. Discussion of Macaulay's final estimate of Clive (pp. 137-39).

8. Macaulay's own career in India (and his knowledge of the country).

9. The relations of Clive and Hastings (pp. 147 ff.).

10. An imaginary conversation between Clive and Hastings—perhaps advice by Clive as to the way to get on in India.

11. Narrative themes on different parts of Hastings's life; e. g.:
His boyhood and education.
His first period in India, up to 1764 (p. 150).
At the head of the government of Bengal (pp. 154 ff.).
Hastings and Nuncomar (a full account of their relations).
Hastings and Impey (a full account of their relations).
Hastings and Francis (a full account of their relations).
Hastings and Burke (a full account of their relations).
The impeachment and trial of Hastings (pp. 239 ff.).
His last years (pp. 274 ff.).

12. Character sketch of Nuncomar (pp. 157 ff.).

13. Hastings's relations to literature and literary men (pp. 150, 232, 276, etc.). Or his relations with Dr. Johnson alone may be treated.

14. An imaginary conversation between Hastings and Dr. Johnson.

15. The *Letters of Junius*—what they were; what they dealt with, etc.

16. The crimes of Hastings.

17. The achievements of Hastings (pp. 228 ff.).

18. A dramatization of the opening of the trial of Hastings (pp. 258 ff.).

19. Is Macaulay's total estimate just?

Selections for Class Reading

1.—The Mogul empire in India (pp. 49-54).

2.—Bengal in Clive's time (pp. 72-74).

3.—The Black Hole of Calcutta (pp. 76-78).

4.—The battle of Plassey (pp. 87-89).

5.—Clive's relations with Omichund (pp. 91-94).

6.—Clive's second return to England (pp. 102-4).

7.—His last achievements in India (pp. 113-18).

8.—Clive as a Nabob (pp. 121-26).

9.—Parliamentary action against Clive (pp. 129-34).

10.—Macaulay's general estimate of Clive (pp. 137-39).

11.—Conditions in India about 1761 (pp. 147-49).

12.—Nuncomar (pp. 157-59).

13.—The Rohilla war (pp. 168-71).

14.—The fate of Nuncomar (pp. 184-88).

15.—English law in India (pp. 199-204).

16.—Summary of Hastings's administration (pp. 228-35).

17.—Burke's attitude in the Hastings case (pp. 244-48).

18.—The impeachment of Hastings (pp. 258-64).

19.—The decision (pp. 269-72).

20.—The burial of Hastings (pp. 278-80).

QUENTIN DURWARD. Edited by William Edward Simonds, Ph.D., Professor of English Literature, Knox College. Chicago: Scott, Foresman and Company. pp. 592. 45 cents.

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Helps to Study

Questions on the career of Scott, based on an Introduction about the same as that to *Quentin Durward*, may be found in connection with *Ivanhoe*, page 11 of this Manual; see also page 42.

DETAILS OF QUENTIN DURWARD:

Is the historical exposition contained in Chap. I necessary? Would a writer of the present day begin with such material? Can you suggest another way of bringing in the necessary historical background? Discuss the merits of the different methods.

Study the portion of Chap. I which brings out "The Contrast," as a bit of systematic character-sketching; note what methods of securing logical divisions in such writing are suggested.

Examine the description of the wanderer in Chap. II (pp. 30-32), as a similar model for systematic description of a person. Note the distinction between description and character sketch.

After finding out the identity of the elder stranger introduced in Chap. II, note carefully all the details of description and conversation that have special significance or dramatic force in relation to later developments (e. g., top p. 35, p. 43, etc.).

Note how the seemingly more or less aimless conversation of Quentin and Maitre Pierre, in Chaps. II-IV, contributes to an engaging portrait of the former as a hero of romance. What impression did you have as to the character of the latter, by the end of Chap. IV?

What details in Chap. IV lead one to think that Jacqueline is not a servant? Have the words of the song (pp. 70, 71) any particular significance?

Why should Quentin be in danger of being hanged in Chap. VI? Are his danger and his release from it made to seem natural and plausible? Note all the reasons for both.

What is the principal significance, for the story, of the conversation in the latter part of Chap. VII?

Note the elaborate way in which the revelation that is reached on page 130 is prepared for by the description of various minor personages and of the surroundings.

What striking climax is there in Chap. VIII (p. 142)? Study the way in which it is built up.

What is the purpose of devoting so much space to the incident

of Cardinal Balue and his horse (pp. 151-55)?

How is the fact that Quentin comes to the aid of the King (p. 157) made to appear natural?

What is accomplished in Chap. X by the King's dinner to Crèvecœur and the cardinal? Is his attitude toward Quentin accounted for (see p. 201)?

Why should there be the paragraph about "the Memoirs" (p. 192)?

Is Chap. XIII particularly valuable for plot, for characterization (and if so, of whom?), or for some other purpose? What element of foreshadowing is there (e. g., p. 213)?

Does it seem necessary, or even desirable, that so much should be said explicitly about the growth of feeling between Quentin and the Countess Isabelle (p. 239)? What other method than specific statement could be used? (Cf. p. 304 also.)

What purposes are served by the long talk of Quentin and the prior in Chap. XVI?

What is the significance of the observation on page 283?

Is it natural that the Bohemian should so quickly reach the conclusion he reaches on page 286?

What are the purposes, for the plot, of the deceiving of Quentin in Chap. XX? Are all the details made to appear plausible? Have there been previous hints of special interest in Quentin by the elder Countess?

Note the various ways in which suspense is kept up through Chaps. XXI and XXII. Are they all natural?

Does the conversation between Quentin and the Countess in Chap. XXIII seem natural—or a bit stiff and affected? Do you think Scott handles scenes like this so well as scenes in which eccentric or older characters are concerned — scenes not involving any love-making?

Is there any particular appropriateness in the choice of a person to tell the startling news of Chap. XXV?

Note the way in which the meeting of Duke Charles and King Louis, in Chap. XXVI, is brought into relation with Durward's story. Is Chap. XXVII similarly related?

Examine the theatric characteristics of Chap. XXVII; discuss, for instance, a possible stage arrangement of the scene.

Point out various ways in which Louis's actions in Chap. XXVIII illustrate the proverb about "the ruling passion strong in death"—or apparently near death in the case of Louis.

How is the King turned from his purpose against the astrologer (Chap. XXIX)?

Note the way in which Durward is again brought into the story (p. 454) and trace his service in the adjustment of the difficulties between Louis and Charles.

Sum up what is accomplished in the long conference of Louis with Des Comines in Chap. XXX. What news do we learn (e. g., p. 468)?

Why is so much attention paid to the scene with the pseudo-herald from William de la Marck (see p. 506)? Is it in any way surprising that his identity was not discovered sooner?

How is it made to appear natural and reasonable that those who heard most of the Countess Hameline's letter to Isabelle (p

530) should not hear all of it? Why should such information have been sent?

Why didn't the novelist allow Quentin to complete the conquest of the Wild Boar (p. 551)? Is the way in which he is at last permitted to win the Countess effective?

GENERAL CONSIDERATIONS:

Divide the characters listed on pages 17, 18, into the two main classes implied on page 13. (Scott's own notes, pp. 567 ff., will be useful.) Are the historical or the non-historical characters most interesting? Which part of the action seems most prominent? Compare with *Ivanhoe* in this respect.

Study the portrayals of the principal characters according to methods suggested elsewhere in this Manual.

Note that the late Sir Henry Irving played Louis XI in a wonderful manner (in a play not connected with this story, however). Any who saw him in the part should compare his Louis with the Louis of *Quentin Durward.*

Is Quentin Durward more interesting than other romantic heroes in Scott's novels? Answer with reasons.

What literary interest attaches to the portrait of Philip des Comines (pp. 15, 577, 583, etc.)?

Are there in this story any anachronisms so glaring as to be noticeable as one reads? What, then, is to be thought of the anachronisms (pp. 15, 586)?

Study the geography of the story with the aid of the map on page 6.

Note the significance of the various quotations at the heads of chapters. Do you find any that seem inappropriate? What are the principal sources?

Do the chapters generally have definite unity? Try the experiment of giving titles to some of them as a test of unity.

Examine the style of the book, as to such matters of detail as are mentioned on page 14 of this Manual.

Does Scott seem any less at home in France than in Scotland or England? That is, do the characters of *Quentin Durward* seem any less natural and vivid than those of the English and the Scottish novels?

Theme Subjects

1. Narrative themes on the divisions of the story mentioned on page 14.

2. The geography of *Quentin Durward*—trace the various journeys (see map on p. 6).

3. A brief summary of the true history at the basis of the story (see especially Scott's Introduction and notes, pp. 559 ff.).

4. A comparison of *Quentin Durward* with *Ivanhoe* (hints for a beginning on pp. 15, 16).

5. A *description* of King Louis XI—details of appearance collected from all parts of the story; *not* a character sketch.

6. A *character sketch* of Louis XI.

7. Comment on Sir Henry Irving as Louis XI.

8. Scotch characteristics revealed in *Quentin Durward.* (To be gained from careful observation of the various Scotch characters—Le Balafré, Crawford, Quentin himself.)

9. The love scenes in the story. (Do they seem natural? Are they interesting and convincing?)

10. Philip des Comines in literature. (Look him up in encyclopedias and histories of French literature, and see pp. 577, 583.)

11. Comparison of the gipsies as presented in *Quentin Durward* with what the student knows of gipsies now (cf. pp. 568 ff.).

12. Character sketches of any fairly prominent personages.

13. The use of concealment of identity, or disguise. (A point for comparison with *Ivanhoe*.)

14. The Flemish characters in *Quentin Durward*. (How are they made to seem different from the French characters?)

15. Dramatization of any of the scenes (or distinct parts of them) mentioned on page 14.

16. The characterization of women in the story. (Which women have the most distinct personalities? Is the heroine a real person?)

17. The use of astrology and other superstitions in *Quentin Durward*.

Selections for Class Reading

1.—Louis XI (pp. 23-25).
2.—The wanderer (pp. 30-32).
3.—A heroine appears (pp. 60-64).
4.—Something of Quentin's past (pp. 80-82).
5.—The Bohemians (pp. 94-96).
6.—A member of the Guard (pp. 115-118).
7.—The King is revealed (pp. 130-32).
8.—The crisis of the boar hunt (pp. 155-58).
9.—The King's match-making (pp. 196-200).
10.—A combat (pp. 227-31).
11.—The guide (pp. 241-46).
12. Danger (pp. 307-11).
13.—The revellers (pp. 327-30).
14.—The murder of the Bishop (pp. 333-35).
15.—Quentin and Crèvecœur (pp. 363-66).
16.—The interview (pp. 384-92).
17.—The explosion (pp. 412-17).
18.—Louis in trouble (pp. 427-30).
19.—The false herald (pp. 497-501).
20.—Quentin and the Bohemian (pp. 513-17).
21.—The final combat (pp. 548-52).

SELECTIONS FROM DE QUINCEY. Edited by William Vaughn Moody, A.M. Chicago: Scott, Foresman and Company.

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GENERAL MATTER:

For questions on De Quincey's life and on his style see pages 97, 99 ff. of this Manual. See also various suggestions and questions by the editor in the Notes (pp. 177-86).

What striking incidents of De Quincey's childhood are narrated (pp. 8-10)? What important characteristics of his later career are here foreshadowed?

When did De Quincey begin to write (p. 17)? What were the chief experiences he had gone through which made his mind "richly stored"? What was his first (and most famous) work?

In what interesting places did De Quincey live (pp. 15, etc.), and who were some of the most important of his friends?

What were some of his personal peculiarities (pp. 19 ff.)? Are they mainly to be accounted for by his opium eating?

What previous writers had cultivated a prose style somewhat similar to that for which De Quincey is most famous (p. 30)? What subsequent writers have been most influenced by De Quincey?

What general impressions do you get as to the range and accuracy of De Quincey's vocabulary; his attention to shades of meaning? Are figures of speech frequent; effective?

Examine De Quincey's use of connectives, both within sentences and between one sentence and another. Does he ever overdo the matter of coherence? What is to be said of the length of his sentences? Note page 167, for contrast in this matter.

JOAN OF ARC:

Perry pictures 480, 594, 1553, 3009, are of Joan of Arc.

Distinguish as carefully as possible, the parts of *Joan of Arc* which respectively aid in the two-fold purpose mentioned by the editor on page 22. Test the judgment as to these two parts expressed at the top of page 23.

Find other examples (besides those mentioned on p. 23) of the "rigmarole" of De Quincey.

Would you make additions to the "highest moments" of *Joan of Arc*, mentioned on page 24?

Is something gained by De Quincey's elaborate panegyric (pp. 33-36) before he indicates the reason for his writing on Joan of Arc at the particular time mentioned?

He announces that he is "not going to write the history of La Pucelle" (p. 38). Does he indicate plainly what he *is* going to do?

Point out examples of prolixity and digression—e. g., in the long paragraph on the education of Joan (pp. 46 ff.), or on her being a shepherdess (p. 50).

Do you find adjacent paragraphs that are not clearly related one to the other? Test, for example, page 53.

Why should there be so much about Southey's poem on Joan of Arc (pp. 54 ff.)?

What general opinion as to woman does De Quincey ex-

press (p. 67)? Discuss the reasonableness of it.

Do you find anything out of harmony in the conclusion to *Joan of Arc* (pp. 74 ff.)?

THE ENGLISH MAIL COACH:

Consider the appropriateness of the first sub-title in Section I of *The English Mail Coach*. What parts of the section (if any) bear out the title?

To what extent does Section I consist of recollections of De Quincey's young manhood? How literally does it seem proper to take these recollections?

Examine humorous passages in Section I. Point out those in which the humor seems natural, spontaneous, readily appreciated. Are there other passages in which the humor seems strained, hard to understand, in bad taste? Distinguish carefully in these matters.

Study some of the longer paragraphs—e. g., the two on pages 107-12. The first of these is of three pages; the second a little over two. Is there some one topic that will include all the first, or all the second? Test other very long paragraphs similarly. Comment on the paragraph structure, also, in connection with the "two remarks" mentioned near the bottom of page 118.

Is it effective, in The Vision of Sudden Death, to have so long and involved a series of reflections before the specific incident which prompted them all begins (p. 123)?

Is there any good defense for the elaborate explanation of De Quincey's reason for leaving his cloak on the box of the coach when he went out for a walk (p. 125)?

Discuss the various comments on The Vision of Sudden Death on page 27, and try to answer the questions to be found there. Point out examples of diffuseness.

Are there, in the Dream-Fugue, any such faults as have been pointed out elsewhere—diffuseness, digressions, unpleasant shifts in tone? Read this aloud, with care to bring out the sound effects. Note the rhythm—quite different from verse, yet perfectly harmonious; unusual sentence order in aid of rhythm; the choice of words, almost as much for sound as for meaning.

Test the author's explanation of *The English Mail Coach* (pp. 157-60), by applying it to the details of the essay. Do you find any justification for the criticisms he objects to?

LEVANA, ETC.:

What do you think of the discussion as to distinctions between words, or the choice of words, in Levana (pp. 162-64)? Where does the greatest effectiveness of this selection begin? Examine and test the choice of details, bearing in mind the effects to be produced.

What is the allegory of Savannah-La-Mar?

Theme Subjects

1. A sketch of De Quincey's life (pp. 7 ff.).

2. More detailed narratives may be worked up, as follows:

De Quincey's childhood.
His experiences as a runaway from school.
His opium-eating.
His literary career.
His relations with the Lake poets.

3. An imaginary conversation between Coleridge and De Quincey about opium.

4. An imaginary conversation between De Quincey and Wordsworth about Wordsworth's poetry.

5. The career of Joan of Arc. (Note places in which De Quincey's historical treatment is inaccurate, if you find any such places.)

6. The essay on Joan of Arc as a review of Michelet (p. 22).

7. De Quincey's estimate of the French.

8. Digressions in the essay on Joan of Arc.

9. De Quincey's view of the "woman question" (pp. 67 ff.).

10. Oxford life in De Quincey's days (pp. 81 ff.).

11. The political and historical background of De Quincey's *English Mail Coach* (pp. 25-27 and the essay itself).

12. An imaginary story of "sweet Fanny of the Bath road" and De Quincey (or some other Oxford student).

13. An account of the passing of a coach "going down with victory," from the point of view of a villager in one of the towns through which it passed.

14. A straightforward, simple account of the accident in The Vision of Sudden Death.

15. An interpretation of the Dream-Fugue (pp. 144 ff.) in relation to what precedes.

16. An explanation of the allegory of Levana and Our Ladies of Sorrow (pp. 30, 31).

Selections for Class Reading

1.—Introduction to *Joan of Arc* (pp. 33-36).

2.—The condition in France (pp. 42-46).

3.—Joan's successes (pp. 57-61).

4.—Her trial (pp. 63-66).

5.—De Quincey on woman (pp. 67-70).

6.—Conclusion of *Joan of Arc* (pp. 74-78).

7.—De Quincey's debt to the mail coach (pp. 79-81).

8.—Advantages of mail coaches (pp. 97-99).

9.—Fanny's grandfather (pp. 101-5).

10.—Carrying good news (pp. 108-12).

11.—The victory of Talavera (pp. 114-17).

12.—The scene of the "vision of sudden death" (pp. 131-33).

13.—The vision itself (pp. 138-44).

14.—The Dream-Fugue (pp. 144-57; the whole of it should be read).

15.—Our Ladies of Sorrow (pp. 165-71).

16.—Savannah-La-Mar (pp. 172-75).

MACBETH. William Shakspere. With notes and a Glossary by John Henry Boynton, Ph. D., Late Instructor in English in Syracuse University, and an Introduction by William Allan Neilson, M.A., Ph.D., Harvard College. Chicago: Scott, Foresman and Company. pp. 176. 25 cents.

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Helps to Study

For the drama before Shakspere and the career of Shakspere, see page 23 of this Manual.

MACBETH—GENERAL QUESTIONS:

When was *Macbeth* first printed? What is the probable date of its first production (p. 19)?

What was Shakspere's source for his plot (p. 20)? Did he follow it closely? Was this source historically accurate?

Why should Shakspere have combined the accounts of two different murders from Holinshed (pp. 21 ff.)?

Point out the most notable incidents from Holinshed you find (pp. 21-30) which Shakspere did not use, and try to find reasons for his failure to use them.

Enumerate the most prominent incidents or speeches in the play for which you do not find a source in Holinshed.

Compare the time of the play with that indicated in the history.

What parts of the play are rejected by some editors (pp. 31-34)? Summarize reasons why the speeches of Hecate are of very doubtful authenticity (pp. 32, 33).

What is the double function of the "weird sisters" (pp. 35, 36)? Point out ways in which Shakspere has made their influence in the play greater than it is shown to be in Holinshed.

THE PLOT—IN PARTICULAR:

As to I, i, note questions on page 154.

State briefly and clearly the exact situation presented in I, ii.

In how many ways are we interested in Macbeth before he appears in person?

Can you account in any way for the discrepancies between the references to the thane of Cawdor in I, ii, 52, etc., and I, iii, 72, etc. (p. 32)? Why should an account of Cawdor's death be given at the beginning of I, iv?

What indications of hesitation are there on Macbeth's part in I, v?

What dramatic purpose can there be in the bit of description with which I, vi, opens? In the manner of Lady Macbeth toward the king?

What is the effect of the conversation of Macbeth and Banquo at the beginning of II, i?

Do you think Macbeth's soliloquy (p. 73) followed immediately after the departure of the servant?

Is it more effective not to have the murder of Duncan take place before our eyes? Why?

What is the purpose of the references to out-door sounds,—the owls, the crickets, and the knocking? Of the porter's humorous speech in II, iii? Is this speech natural?

What is the effect of Lennox's reference (II, iii, 42, etc.) to the "unruliness" of the night?

Is there any significance in making Macduff the discoverer of the murder?

Explain the conversation of Malcolm and Donalbain near the end of II, iii.

What is accomplished for the plot in II, iv?

About how long an interval must be supposed between Acts II and III?

Point out all indications you find as to the progress of time during the play. What inconsistencies do you find?

Have we had any hints, before Banquo's speech at the beginning of III, i, that he suspects Macbeth?

Point out a striking example (on p. 89, for instance) of "dramatic irony" — in which the words spoken are true in some sense which either the speaker or the hearer or both do not dream of. Note examples elsewhere in the play.

In III, iii, does the third murderer seem to know more about Banquo's plans and habits than the others?

Fleance does not afterwards appear in the play; why, then, should Shakspere have him escape?

Note question on III, iv, 46 (p. 163).

Why should Banquo's ghost appear more than once? How do you imagine the guests took Macbeth's action in III, iv? Did they see the ghost? How well did Lady Macbeth understand her husband's actions?

Why should Macbeth go to see the weird sisters again?

What purpose for the plot does III, vi, serve? See question near top of page 164.

See questions in notes on IV, i, 68.

What is the dramatic purpose of having Macbeth somewhat encouraged by the ironical prophecies of IV, i?

Do you find IV, ii and iii, less interesting than other parts of the play? If so, why? Could they be wholly or partly omitted?

Enumerate any events or incidents you find in these scenes which are necessary to the later development of the play, either as explanation or preparation.

Is the "sleep-walking scene" more effective acted or read? Why?

Write an orderly account of the events of Act V.

Explain the way in which the prophecies of the weird sisters, taken by Macbeth to be encouraging, are fulfilled.

Is there any reason why Macbeth should not be killed on the stage? If there is, how does it apply to the bringing in of his head?

THE PLOT—IN GENERAL:

What is the exciting force,—the incident with which the main action of the play begins?

Discuss the question whether Macbeth already had designs

on the throne before the play begins.

With what specific event does the resolution of the play—the fall of Macbeth—begin?

Show that (in spite of hints by way of preparation for his fall) he is uniformly successful before this, and (in spite of some delusive encouragement) unsuccessful after it.

It has been said that there are three kinds of reaction against Macbeth: spiritual reaction within his own soul, political reaction, and supernatural reaction. Give specific examples of each (III, iv; V, i; III, vi; IV, i).

Do you find any lack of unity in this play?

THE CHARACTERS:

In how many ways in Act I is Macbeth shown to be worthy of being king?

See note (p. 156) on I, iii, 50, 60.

Summarize the points of contrast between Macbeth and Banquo, brought out in I, iii.

Compare Banquo's character according to Holinshed (pp. 26, 27) with his character according to Shakspere. Why should Shakspere have changed it as he did?

Explain Lady Macbeth's estimate of her husband in I, v. Enumerate ways in which it is justified later on in the play. How do you account for such sudden zeal on her part as this scene shows?

What motive or motives cause Macbeth's hesitation in I, v and vii? What are Lady Macbeth's motives in urging him on? Compare her motives as assigned by Holinshed (p. 27) with the motives you find in Shakspere.

Does mere physical fear account for Macbeth's actions and hallucinations in II, i and ii?

How can you explain Lady Macbeth's greater courage? Is it because of greater wickedness? Is any mitigating touch introduced here which in any way serves as partial preparation for V, i?

Are there any reasons for thinking her swoon at II, iii, 106, is not feigned?

Characterize Lady Macbeth as she appears in III, ii and iii. Does she show the power evinced on the night of the murder?

Does she justify the epithet "fiend-like queen," applied to her in V, viii, 69? How do you account for the change in her? In what ways does she win our sympathy?

How do you account for Macbeth's action toward the servant in V, iii?

What is his feeling toward Lady Macbeth? Why does he not show more sorrow when he hears of her death in V, v?

STYLE AND VERSIFICATION:

What is the regular meter of the play? Where do you notice use of rhyme? What is the meter of the speeches of the weird sisters? Can you tell why it is effective?

In what places do you find prose used? Why?

What can you say as to the condensation of this play? Select several elliptical passages and expand them so as to express the meaning clearly and simply.

Do you find the style here highly figurative? Pick out two or three of the most interesting figures you find and paraphrase

them, noting the loss in force. Do you find the figures predominantly from the world of external nature or from human life? Is their significance local and temporary, or universal?

Theme Subjects

1. *Macbeth* and its source (pp. 20-30; see also questions on p. 166 of this Manual).
2. The weird sisters (pp. 34-36, and of course the scenes in which they appear).
3. The dramatic structure of this play (pp. 38, 39).
4. The changes in Macbeth's character.
5. Lady Macbeth's estimate of Macbeth's character (pp. 60, 61).
6. Character sketch of Lady Macbeth (see questions on p. 168 of this Manual).
7. A defence of Lady Macbeth.
8. The genesis of the plan to make Macbeth king. (Does the prophecy of the weird sisters suggest the plan, or has Macbeth already been considering it? Is he or Lady Macbeth the more active in the matter?)
9. The story of Macbeth (a brief summary of the play).
10. The stories of Banquo and of Macduff.
11. The night of Duncan's murder (the unnatural events that happened; pp. 80, 85, 86).
12. Who was the third murderer (pp. 97-99)?
13. The staging of Act III, Scene iv. (Should a ghost actually appear?)
14. The apparitions and prophecies of Act IV, Scene i—what they mean, precisely, and how they are fulfilled.
15. Character sketches of Banquo and Macduff.
16. The moral significance of the play (pp. 35, 36).
17. Paraphrases of important portions; e. g., pages 66 ff., 73, 74, etc.
18. The time scheme of the play. (See suggestions on p. 167 above.)
19. The figurative language of the play. (See above.)
20. Write an account of the finding of Duncan's body, in modern newspaper style (with mention of clues, etc.).

Selections for Class Reading

1.—The weird sisters (pp. 49-56).
2.—Lady Macbeth's ambition is stirred (pp. 60-63).
3.—Macbeth's hesitation is overcome (pp. 66-70).
4.—Macbeth and the phantom dagger (pp. 73, 74).
5.—After the murder (pp. 74-78).
6.—The murder is discovered (pp. 78-85).
7.—The murder of Banquo is planned (pp. 90-97).
8.—The banquet scene (pp. 99-106).
9.—Macbeth and the witches (pp. 111-17).
10.—The sleep-walking scene (pp. 135-38).
11.—Macbeth before the battle (pp. 140-43, 144-47).
12.—The battle (pp. 148-53).

EDMUND BURKE'S SPEECH ON CONCILIATION WITH AMERICA, 1775. Edited by Joseph Villiers Denney, Professor in Ohio State University. Chicago: Scott, Foresman and Company. pp. 159. 25 cents.

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Helps to Study

LIFE AND WORKS OF BURKE:

When and where was Burke born? Where was he educated? What was his university record (p. 11)?

For what purpose and when did he go to London? What was his record there in his studies?

What were his first literary works (p. 12)?

What annual publication was he associated with for many years?

Who were the most important of his literary associates (p. 13)?

When was he first elected to Parliament (p. 13), and how long did he remain in parliament (p. 19)?

Make a list of the various political positions he held during his life besides his membership in Parliament. Was he ever in the cabinet? Why (p. 16)?

What three great subjects was Burke particularly interested in during his political career (p. 17)?

What was his general attitude toward the policies of George III (p. 14)?

Summarize Burke's work on behalf of the American colonies, naming three important speeches and one letter which he wrote on the question (pp. 13-15).

During what years was Burke agitating the Indian question? Name his most important speech on this subject?

What was his attitude toward the French Revolution (p. 18)? His most important work on this subject?

What was the name and the nature of his last work (p. 19)?

When did he die?

What is the common estimate of Burke as an orator and political philosopher (pp. 10, 20, 22, etc.)? An interesting estimate of Burke may be found in Goldsmith's "Retaliation" (Newcomer and Andrews, p. 380).

THE SPEECH ON CONCILIATION—IN GENERAL:

When was this speech delivered? What was the immediate occasion, or excuse, for it?

Prepare an outline of the important events leading up to this speech.

Name and describe briefly the measures which Burke wished to have repealed.

What was the effect of his speech?

Note the questions on the liter-

ary and rhetorical qualities of the speech on pages 127-31.

Complete the outline of the logical structure of the speech begun on pages 132-37.

IN PARTICULAR:

What do you find to be the purpose of Burke's introduction? Do you notice any devices to indicate that the speech was unprepared (par. 1)? Was Burke really superstitious?

What is the effect of the hesitation for a proper word at the end of paragraph 4? Of the familiar colloquial expressions in paragraph 5?

What subtle irony do you find in paragraph 7? Point out other examples of the same quality later on.

What great governmental principle is at the bottom of paragraph 10?

How has the House admitted what Burke, in paragraph 12, says it has admitted?

Why is the population of the colonies an argument in favor of conciliation (pp. 34, 35)? The commerce? What is the substance of Burke's evidence regarding commerce?

Is paragraph 25 in any sense a digression? What, precisely, is its relation to the course of the argument?

Why should Burke turn again to specific figures in paragraph 26?

What is the argumentative effect of paragraph 28?

What literary qualities do you find in paragraph 30?

What universal political principles are stated in paragraphs 31-34?

What is the function, as a paragraph, of paragraph 36? Find similar examples farther on.

Why do the references to the history of England in paragraph 38 apply specifically to the American colonies?

In what ways is force secured in paragraph 43?

What is the purpose, as a paragraph, of paragraph 44? Show how it differs from paragraph 36. Find similar examples farther on.

Can you think of any other feasible ways of proceeding besides those mentioned by Burke in paragraph 47?

Why should paragraph 51 be set off as a paragraph?

How had England shown the disposition to impoverish the colonies mentioned in paragraph 52?

What powerful bits of sarcasm do you find in paragraphs 53, 56, 57?

State in substance the sound political wisdom underlying paragraphs 59 and 60.

What does Burke gain by leaving out of consideration the right of taxation (par. 66)? To what feeling is the appeal of this paragraph?

Explain in your own words the inconsistency which Burke points out in paragraphs 71-73.

Explain all historical references of importance in paragraphs 79-87.

Summarize the points of similarity between England's treatment of Wales and of the American colonies, as given in paragraph 81.

Why should Burke, in paragraph 85, quote the exact language of the people of Chester?

Do the questions in paragraph 86 indicate anything as to the course of procedure adopted by Parliament with relation to American petitions?

Is paragraph 87 a unit?

Explain carefully the actual con-

cession which Burke proposes in paragraph 91.

What is the effect of paragraph 92, followed by resolutions embodying mere matters of fact, couched in the language of previous Parliaments?

Name all the literary effects you find prominent in paragraph 95.

What historical events were the basis for the resolution of 1748 (par. 101)? That of 1756?

Why should Burke precede his sixth resolution by the bit of argument contained in paragraph 106?

Which of the acts mentioned for repeal in paragraph 109 does Burke discuss specifically in the following paragraphs? Can you tell why he does not discuss all?

Explain the resolutions as to courts (pars. 114-15).

What is the essential point of paragraph 120?

Do you think Burke really almost forgot his purpose to comment on the plan of Lord North, as referred to in paragraph 123? Does he, however, give sufficient attention to it? State clearly all his points against it.

How would Lord North's plan break the union of the colonies (par. 131)?

Note the effective antithesis of paragraph 132.

Explain the figure at the end of paragraph 133.

What is the nature and purpose of Burke's concluding appeal? Is it necessary to the argument?

Matters of style and plan are sufficiently discussed in questions on pages 127-31.

Theme Subjects

1. Burke's life (pp. 11-19).

2. Burke's literary friends (p. 13; cf. Boswell's *Life of Johnson*, Irving's *Oliver Goldsmith*, etc.).

3. Burke's work in behalf of the American colonies (pp.13-15).

4. Burke and Indian affairs (pp. 17, 18; cf. Macaulay's *Warren Hastings*).

5. Burke and the French Revolution (pp. 18, 19).

6. Summary of the historical events leading up to the *Speech on Conciliation*.

7. Explanation of the measures Burke wished repealed.

8. Arguments on the measures separately.

9. The growth of the American colonies (pp. 34-42). (Contrast the America Burke thought so wonderful with America today.)

10. The causes of the American love of freedom (pp. 47 ff.). Can additions be made to Burke's list?

11. Historical precedents in favor of conciliation (pp. 79 ff.).

12. Parallels between the case of Wales and that of America (pp. 81 ff.).

13. Completion in detail of the brief commenced on page 133. (Or smaller briefs of different parts of the speech may be made, and summaries or synopses in the student's own words required.)

14. Characteristics of Burke's choice of words (pp. 127, 128).

15. Sarcasm in this speech. (Is it effective? Cite examples.)

16. Burke's principles of government (pp. 31, 45 ff., 129 ff., etc.).

17. Burke's character as indicated by this speech.

18. The paragraph structure of this speech.

19. How the speech was received and what it accomplished. (Would a similar speech be effective if delivered in our United States House of Representatives, in the face of a hostile majority?)

20. Can the "anti-imperialists" in the United States quote any of Burke's speech as applicable to our government in the Philippines?

Selections for Class Reading

1.—Burke's reasons for speaking (pp. 25-30).

2.—The growth of America (pp. 39-41, 43, 44).

3.—The American love of freedom (pp. 47-55).

4.—Possible ways of dealing with the colonies (pp. 60-67).

5.—Burke's general proposition (pp. 70-73).

6.—Precedents for conciliation (pp. 79-84).

7.—The first two resolutions (pp. 90-93).

8.—Objections to Lord North's plan (pp. 109-15).

9.—Conclusion (pp. 118-22).

MACAULAY'S ESSAYS on Milton and Addison. Edited by Alphonso G. Newcomer, Professor of English in the Leland Stanford Junior University. Chicago: Scott, Foresman and Company. pp. 272. 30 cents.

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MACAULAY:

What is the date of Macaulay's first contribution to the *Edinburgh Review*? How old was he at this time? Who was the editor of this magazine? How long did Macaulay continue to contribute to it (p. 15)?

Into what divisions do the writings of Macaulay fall (p. 19)? Name six of Macaulay's best essays. What is their literary

significance (p. 38)?

Perry Picture 93 is a portrait of Macaulay.

HIS STYLE:

What change did Macaulay bring about in the prose style of the first quarter of the nineteenth century (p. 16)? What has been the influence of his style on modern journalism (p. 39)?

Are the leading traits of Macaulay's character — brusqueness, precision without fastidiousness, and self-confidence—illustrated in his style?

His style is noted for clearness, simplicity, force, balance and antithetical structure, use of illustration, and use of exaggerations: collect illustrations of all these qualities from particular passages of each essay.

Note Macaulay's use of words. Are they long, short, common, unusual, scientific, newly-coined, foreign, concrete, general, pictorial, suggestive, of Latin or Saxon origin? What would you say of his use of words on page 98? On page 161?

Examine any ten consecutive pages for his use of words, and tabulate your conclusions. What is the average length of his words?

Note his sentence length and structure. Are any of his sentences too short for unity? Any too long for unity? Are they prevailingly loose or periodic? Note examples of loose sentences.

Are his sentences effective, artistic, overworked?

Examine any fifteen consecutive pages and write out your conclusions as to the average number of words in each sentence.

How many sentences have fewer than fifteen words? How many more than thirty?

How many violate the normal order?

How does Macaulay obtain emphasis?

What do you think of the sentence length on page 97?

Note the short sentences on page 165. Do you think it possible to connect these short sentences?

On any two pages you may choose, how many complex sentences are there? How many compound? Is it possible to convert any of his complex sentences into compound ones?

How does Macaulay connect paragraphs?

Illustrate his unity of paragraph structure from any six pages you choose.

What is the topic sentence of the second paragraph on page 137?

Selecting ten paragraphs, pick out and write down in your own words the topic sentence of each paragraph. Is it at the beginning, at the end, or in the middle of the paragraph? What relations do the other sentences bear to it?

Does Macaulay use an abundance of figures of speech? Write out as many as you can find.

What are the sources of his illustrations? Do they seem forced (p. 36)?

Does he presume the reader to be well informed?

Does it seem true that he read everything and was incapable of forgetting anything (p. 27)?

Notice his use of rhetorical questions on pages 92 and 100. What effect do they have?

Does he ever sacrifice truth to brilliancy?

Collect glaring instances of hyperbole.

ESSAY ON MILTON:

What proportion of this Essay is taken up by Milton's life and writings and what by the Civil War and Macaulay's theory of poetic composition?

What is his plan in taking up these topics in the order which he observes? How does this illustrate his faculty of organization (p. 24)? How does he proceed to his subject?

Write a synopsis of Macaulay's reasons for holding that a great poem produced in a civilized age is a more marked proof of genius than one written in an earlier age (pp. 50, 51).

What does he say of the enjoyment of poetry? Of the qualifications of a poet (p. 56)? Of the general relation of poetry to civilization?

Tabulate the main points of the comparison between Dante and Milton (pp. 67 ff.).

Does the digression treating of the Civil War seem out of proportion (pp. 86-105)?

Sum up the moral that Macaulay attempts to point from the excesses of the Revolution (p. 99).

Is Macaulay open to the same charge he prefers against Hume (p. 94)? Discuss the merits of Macaulay's argument that Milton was justified in defending the execution of Charles I; in accepting office under Cromwell.

What is the purpose of Macaulay's elaborate description of the Puritans and the other parties (pp. 108 ff.) in relation to Milton?

What is Macaulay's opinion of Milton's prose (p. 121)?

Characterize the conclusion of the Essay. Why does Macaulay reserve for the end what he says of Milton's personality?

Perry Pictures 645-47 (of Charles I and his family) may be used with this Essay.

ESSAY ON ADDISON:

In relation to Addison, see also the *De Coverley Papers*, pages 58 ff. above.

Compare the opening with that of the *Essay on Milton*. What is the purpose here (p. 125)?

What high praise does Macaulay give Addison (p. 128)? Note and justify these points as you read the Essay.

Notice the general divisions of the Essay (pp. 125-29; 130-42; 143-62; 163-88; 189-219; 220-39; 240-48). Summarize in a few words the main topics treated under each division. Which are the more important divisions? Which seem out of proportion? Is the order in which Macaulay takes them up a good one?

Systematize under appropriate headings what Macaulay says of Addison's life, his character, and his writings.

Is Macaulay fair to Steele's character (pp. 184 ff.)? (See Introduction to the *De Coverley Papers*, Lake Classics.) Note how Macaulay continues to emphasize the contrast between Addison and Steele (p. 224).

Can you justify the space and detailed treatment given to the Pope episode. In relation to Pope, see pages 84 ff. above.

Note how skillfully Macaulay reiterates Addison's virtues at the end (p. 248). Are there any new characteristics of Addison introduced here? Show where each one not new has been introduced before.

Characterize the conclusion. Compare it with the conclusion of the *Essay on Milton*.

Which of the two Essays illustrates Macaulay's style to the better advantage? Summarize the chief points of difference in style between the two Essays. In which is there a greater proportion of short sentences?

MACAULAY'S ESSAYS on Addison and Johnson. Edited by Alphonso G. Newcomer, Professor of English in the Leland Stanford Junior University. Chicago: Scott, Foresman and Company. pp. 250. 30 cents.

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On Addison, see above, page 175.

ESSAY ON JOHNSON:

Perry Picture 873B is a portrait of Johnson.

Extracts from Boswell's *Life of Johnson* may be found in Newcomer and Andrews (pp. 363 ff.). See also suggestions on Irving's *Life of Goldsmith* (pp. 108 ff. above).

Note any similarity or difference of method in treatment of biography, between this Essay and the *Essay on Addison*: the separation of the man from the author; space given to biographical facts and to literary estimate; treatment of ancestry and of influence of heredity (pp. 49, 171); Macaulay's own political sympathies (p. 184 and Notes); digressions. Note the chief points of difference in style between the two Essays. Are differences that you find due to the purpose for which this Essay was written (p. 238)?

Macaulay states his theory of the life of Johnson in lines 21, 22, page 171. Show how he has this in mind at all times; how the "impediments" are heaped up and brought before us in the strongest terms, and how Johnson's triumph is stated with equal force. For this purpose the facts are given in such detail on pages 171-73. When are they later taken up? For a final estimate compare the

last paragraph, particularly the last sentence (p. 229).

Summarize the chief characteristics of Johnson as given by Macaulay, and illustrate them by examples given, as far as possible. What characteristic is strongly shown in the second paragraph on page 177?

Describe Johnson's early struggles in London. Who were some of his friends at this time? Compare them with those of his later life (p. 209). Note the fine use of contrast in describing Garrick and Johnson (p. 192). What were the relations of Johnson and Pope (p. 186)?

What are the value and interest of Boswell's *Life*?

What is the importance of Johnson's *Dictionary*? (See Professor Lounsbury in Harper's Magazine, Aug. and Sept., 1903.) What are some of its faults (p. 203)? What effective service was rendered to letters by Johnson in his Letter to Chesterfield (pp. 197, 198; Notes p. 240)?

Much is said of Johnson's style. This cannot be accepted entirely on Macaulay's authority, but should be illustrated, as far as possible, by selections from Johnson's works. The statement on page 223, lines 75 ff., should be shown by illustration to be either false or true.

Theme Subjects

1. Macaulay's career (pp. 15-20).

2. Personal merits and defects of Macaulay (pp. 24-42). (Themes illustrating separately the different characteristics developed in the pages just referred to may be assigned.)

3. A study of Macaulay's sentences; of his paragraphs; of his choice of words; of his organization of the whole composition.

4. The *Essay on Milton*, or the *Essay on Addison*, as a review.

5. Discussion of Macaulay's view of the effect of civilization on poetry (pp. 50 ff.).

6. Macaulay's estimate of Milton's *Minor Poems* (pp. 61-66).

7. An answer to Macaulay's argument in favor of Milton's "public conduct" (pp. 85 ff.).

8. Character sketch of Milton.

9. The nature of the Puritans (pp. 108-14).

10. Summaries of the main divisions of the *Essay on Addison* (p. 175 above).

11. A sketch of Addison's life (picked out carefully from the Essay).

12. Addison as a poet and dramatist (*Addison and Johnson*, pp. 59, 87-92, 94, 130 ff.).

13. Addison's political career.

14. Addison's relations to Steele. (A defense of Steele may be attempted.)

15. Addison and Pope (pp. 135, 146 ff.).

16. Character sketch of Addison.

17. Differences in method and style, between the *Essay on Milton* and the *Essay on Addison* (or *Johnson*).

18. A summary of Johnson's life.

19. Character sketch of Johnson.

20. Johnson's early struggles in London (pp. 179 ff.).

21. The history of Johnson's *Dictionary* (his relations with Chesterfield, etc.; pp. 189, 197, etc.).

22. Johnson and Boswell (pp. 210 ff.).

23. Johnson's literary work (by classes, with brief estimates).
24. Macaulay's influence on modern style (pp. 40, 41) with examples taken from magazine or newspaper articles.

Selections for Class Readings

1.—Poetry and civilization (pp. 50-56).
2.—Milton's work in dramatic form (pp. 61-66).
3.—Milton and Dante (pp. 67-71, 76-81).
4.—Macaulay on the defense of Charles I (pp. 92-95).
5.—The Puritans (pp. 108-14).
6.—Milton's character (pp. 116-24).
7.—Introductory estimate of Addison (pp. 127-29; or 47-49 in *Addison and Johnson*).
8.—Addison's *Campaign* (pp. 167-72; or 87-92).
9.—Characteristics of Addison (pp. 179-83; or 99-103).
10.—Addison and Steele (pp. 184-86; or 104-6).
11.—Addison's wit and humor (pp. 192-96; or 112-16).
12.—The *Spectator* (pp. 204-9; or 124-29).
13.—Addison and Pope (pp. 226-36; or 146-56).
14.—Addison's death, and a concluding estimate (pp. 246-49; or 166-69).
15.—Johnson's birth and boyhood (pp. 170-72).
16.—Johnson when he left Oxford (pp. 175, 176).
17.—The profession of literature in Johnson's time (pp. 179, 180).
18.—Johnson's *Dictionary* (pp. 189, 190, 196-98).
19—Johnson and Garrick (pp. 191-93).
20.—*The Rambler* (pp. 194-96).
21.—*Rasselas* (pp. 200-202).
22.—Johnson as a talker, and his Club (pp. 208-10).
23.—Johnson and Boswell (pp. 210-12).
24.—Johnson and the Thrales (pp. 212-14).
25.—The *Lives of the Poets* (pp. 222-24).
26.—Johnson's death (pp. 225-29).

THE HISTORY OF HENRY ESMOND. William Makepeace Thackeray. Edited by William Lyon Phelps, Lampson Professor of English Literature, Yale University. Chicago: Scott, Foresman and Company. pp. 544. 50 cents.

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THACKERAY'S LIFE:

When and where was Thackeray born (p. 1)? What is it important to remember about his family?

Where was he educated (pp. 2, 3)? Name some of the most important persons with whom he was associated in college. What sort of student was he?

What followed his years in the university (pp. 3-5)? What professional attempts did he make? With what success?

Give a brief account of his beginnings in literature (pp. 5, 6). When and with what book did he achieve genuine success (p. 7)?

What was the tragedy of Thackeray's domestic life (pp. 6, 7)? Its effect on him?

With what important periodicals was Thackeray connected (pp. 7, 9)?

On what subjects, when, and where did he lecture (pp. 7, 8)? With what results, especially in a literary way?

When did Thackeray die (p. 10)?

Describe Thackeray's appearance and character (pp. 10-12)?

Name and briefly describe Thackeray's five great novels (pp. 13, 14). To what eighteenth century novelist was he especially indebted for inspiration (p. 15)? What are his prominent merits as a novelist and his rank (pp. 18, 19)?

Perry Picture 95 is a portrait of Thackeray.

HENRY ESMOND:

See the editor's "Suggestions for Studying *Esmond*" (pp. 24-26).

What was the origin of *Henry Esmond* (p. 19)? Point out parts of the book that indicate this origin.

How do the form and the plan of *Henry Esmond* tend to banish the faults of Thackeray described on pages 16-18 (p. 20)?

What are the time and the social background of *Henry Esmond*? What is the duration of time?

What is the main story action of the novel? Can you point out precisely where it has its beginning and its ending?

Note the stages in the development of Lady Castlewood's feeling towards Esmond. How is it indicated from time to time that she and not Beatrix is the true heroine of the story?

What place has the historical action in relation to the main story action? Is there ever such emphasis on the historical action that it becomes tiresome?

Summarize briefly the connection of Steele with the story. Of Addison. Of Swift. Does any part of the matter relating to these men seem to be brought in for its own sake, and not for the sake of the story of Henry Esmond? See the *De Coverley Papers* (pp. 58 ff. above) and Macaulay's *Essay on Addison* pp. 175, 176 above).

Note the various ways in which the style is made appropriate to the purported narrator; for instance, by such casual allusions as that at the beginning of Chap. VIII, Book I. Point out a number of such devices. Note also more subtle imitations of eighteenth century style, as in vocabulary, sentence structure, etc. Compare Esmond's *Spectator* paper with a genuine *Spectator* paper, and decide as to the success of the imitation.

Compare *Henry Esmond* with

some other historical novel (*Ivanhoe,* for instance), and state briefly any difference you notice between the historical methods of Thackeray and Scott. Which enters more completely into the life of the epoch depicted—gives the more realistic impression? Is there any reason why he was able to do this?

How do we get our ideas as to Henry Esmond's character? In all the ways mentioned on page 14 above?

Thackeray is said to have called Henry Esmond a "prig." Comment briefly on this characterization.

Note the various ways in which the character of Beatrix is indicated even in childhood (as on pp. 44, 115, etc.).

How can you account for the apparent inconsistencies in the treatment of Esmond by Lady Castlewood?

Point out the best examples you find of restraint at great emotional crises.

Ought the Preface to be read before or after the rest of the story? Why?

What opinion of Thackeray's personality do you get from *Henry Esmond?* Would you take him to be a cynic or a satirist?

Theme Subjects

1. The life of Thackeray (pp. 1-10).

2. An imaginary conversation between Thackeray and Goethe (cf. p. 4).

3. Thackeray as a journalist (pp. 5-9).

4. Thackeray in the United States (pp. 7, 8; compare or contrast the visits of Dickens).

5. Character sketch of Thackeray (pp. 10-12). In criticism or defense of him on the charge of cynicism or snobbery, give examples from his work to prove your contention.

6. Thackeray's works (classes, characteristics, etc.; pp. 12 ff.).

7. Discussion, *pro* or *con,* of the editor's estimate of Thackeray (p. 18), or of *Henry Esmond* among Thackeray's works (p. 20).

8. Comparison of *Henry Esmond* as a historical romance with one of Scott's romances (e. g., *Ivanhoe,* or, better, one of Scott's novels of the eighteenth century); or with a historical romance of the present day.

9. Descriptions of the scenes mentioned on pages 21, 22 (and others that are of similar vividness).

10. The effect of first-person narration on Thackeray's style.

11. The historical background of *Henry Esmond* (a rapid summary of the chief historical events of the period dealt with, so far as they bear any relation to this story).

12. Character sketches of Henry Esmond, Lady Castlewood, Beatrix, Frank.

13. Narrative themes on the following divisions of the story:

- The first twelve years of Henry Esmond's life (pp. 56 ff.).
- Lord Mohun's part in the story (pp. 165 ff.).
- Henry Esmond's career in the army (pp. 234 ff.).
- The love affairs of Beatrix (pp. 274 ff.).
- The plot on behalf of the Pretender (pp. 478 ff.).
- Esmond's later life.

14. Flashlights of Steele (pp.

93, 218, etc.); of Addison (pp. 306 ff.); and of Swift (pp. 442 ff.), as they appear in *Henry Esmond*.

15. Discussions: Is Henry Esmond a prig? Is Lady Castlewood inconsistent in her attitude toward Henry?

16. Do Thackeray's "sympathy and enthusiasm" (p. 10) show prominently in this novel? (If so, prove by examples.)

Selections for Class Reading

1.—Henry Esmond finds friends (pp. 41-46).

2.—The old Viscountess Castlewood (pp. 61-63).

3.—The anti-popish mob (pp. 71-73.)

4.—Henry Esmond makes the acquaintance of Steele (pp. 92-97).

5.—Lady Castlewood (pp. 104-6).

6.—Frightened by smallpox (pp. 116-21).

7.—Henry is sent to college (pp. 138-42).

8.—Vacation (pp. 151-53).

9.—An attempt at meditation (pp. 166-70).

10.—Beatrix at thirteen (pp. 172-74).

11.—Henry's adventure with Lord Mohun (pp. 184-89).

12.—A crisis with Lord Mohun (pp. 195-206; or 200-206).

13.—Lady Castlewood sees Esmond in prison (pp. 208-11).

14.—Steele's mission to Lady Castlewood (pp. 222-25).

15.—Reconciliation (pp. 258-65).

16. Beatrix again (pp. 266-72).

17.—Marlborough (pp. 288-90, 317, 318).

18.—"An old story about a fool and a woman" (pp. 302-4, 359-62).

19. Esmond meets Addison (pp. 306-14).

20.—Esmond's mother (pp. 330-36).

21.—Lady Castlewood learns of Esmond's sacrifice (pp. 390-95).

22.—Esmond's *Spectator* paper (pp. 408-13).

23.—Beatrix and Esmond (pp. 420-24, 428-35).

24.—"Poor Beatrix" (pp. 453-56).

25.—Beatrix says farewell to Esmond (pp. 466-69).

26.—Beatrix is sent to Castlewood (pp. 505-11).

27.—The Prince at Castlewood (pp. 532-39).

28.—Esmond's later years (pp. 31-34).

HAMLET. William Shakspere. Edited by William Allan Neilson, M. A., Ph. D., Harvard University. Chicago: Scott, Foresman and Company. pp. 286. 25 cents.

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Helps to Study

For the drama before Shakspere and the career of Shakspere, see page 23 of this Manual.

GENERAL QUESTIONS:

From what sources are obtained the texts of our present-day edition of this play (p. 38)?

Why is the exact date of composition difficult to determine? What is the approximate date (p. 37)? What other plays were composed about the same time? What period of Shakspere's life is this? What evidence is there within the play that *Julius Caesar* was composed after *Hamlet* (pp. 56 and 135)?

From what source has Shakspere obtained the general outline of his story? What is the probable influence of an older play upon the same subject (p. 39)? Are any traces of it to be found in the present text? How has Shakspere used this older play (pp. 40, 41)?

Questions on difficult passages and peculiar uses of words may be gathered from the full Notes (pp. 225-73).

PLOT IN DETAIL:

How does the atmosphere of the first scene give us at once the tone of the whole play (pp. 51, 52)?

How is past history introduced? What further use is made of the narration on page 60?

Are we expecting the attitude that Hamlet assumes (p. 62)?

Compare the first soliloquy (p. 64) with the other two and explain its peculiar tone. What is the significance of its last line (p. 66)?

How do you explain Hamlet's behavior on Horatio's telling him of seeing his father?

What are the inciting forces put into motion in Act I?

What is the effect, on the further shaping of the drama, of the speeches of Laertes and Polonius to Ophelia in I, iii (pp. 71 ff.)? Note how their instructions are fully carried out by her (p. 96, ll. 108, 109).

Does the command of the ghost (p. 85, ll. 85, 86) have any later effect?

If we conclude that Hamlet decides to feign madness at the

end of I, v, what reasons has he for doing so?

Does your interpretation of Hamlet's conduct in his interview with Ophelia agree with that of Polonius (p. 95)? Why is the interview given by narration rather than by action? Compare this with the interview in III, 1. Why does Hamlet treat Ophelia so harshly, if he loves her? Did he know her weakness?

Interpret the interview between Polonius and Hamlet (pp. 104, 105).

Summarize all the scenes between Hamlet, Rosencrantz, and Guildenstern.

Why is Polonius led to his diagnosis of Hamlet's case (p. 101)? Does this agree with your own interpretation?

Note the doubt still in Hamlet's mind (p. 120). When is it dissipated (p. 141)?

What is the purpose of the play within the play (p. 120)? How does Hamlet act the part of Chorus (p. 139)?

Note the forebodings on the part of the King (p. 129). What is the cause of Hamlet's resolution on page 145, lines 397 ff.?

Where is the climax of the play (p. 149)? Give your reasons. Why does Hamlet refuse to kill the King in III, ii (p. 149)? What are the consequences of his refusal? What is the dramatic use of it?

Describe the interview between Hamlet and his mother (pp. 152 ff.). Is the ghost in this scene a real one, as in Act I, or only a creation of Hamlet's imagination?

What are the important steps in the downward action? Note how they are heaped up in Act IV. See the King's remark concerning this (p. 174, ll. 67 ff.).

What is the purpose of the comic element introduced by the grave-diggers' scene, V, i? Compare the porter's scene in *Macbeth* (Lake English Classics, ed. Boynton-Neilson, p. 78). Compare it with the later action in the same scene.

Note Hamlet's slight rally in V, ii (p. 208). Does the *dénouement* come slowly or rapidly from this point on?

Show how the catastrophe fulfills the demands of tragedy.

PLOT IN GENERAL:

Do you think that Shakspere used Hamlet for a mouthpiece in the Osric scenes and in the discussion of the state of the theatre?

Note the sporadic appearances of the Fortinbras scenes and how they are taken up after the catastrophe.

Does the tragedy seem to be one of fate rather than of character? Is it a good example of the "blood tragedy?" (For this point compare the description of the older play given on p. 40.)

What is the main theme of the tragedy? In what scene does its expression reach the highest pitch?

CHARACTERS:

Do you find an attractive character in the play?

Is the King, with all his wickedness, a brave man (p. 176)?

Make a concise presentation of all the evidence you can gather from the play that Hamlet is mad and a similar one of all the evidence that he is not mad.

Many explanations of Hamlet's weakness of character have been offered—moral sensitiveness and weakness of will; mel-

ancholy temperament; excessive reflection; love for Ophelia. Which theory seems to you strongest? Give reasons, with illustrations. Can these theories be made complementary?

Perry Picture 1001 is of Hamlet.

What is the function of Horatio in this play?

What of Polonius and his philosophy? What is its source?

Do you consider Ophelia a weak character, brought to her fate by conventions of society? What would Portia have done under similar circumstances? Do you feel attracted towards Ophelia, or are you repulsed by her extreme obedience to her father? What were the causes of her madness?

Show how Fortinbras stands in dramatic contrast to Hamlet. Note Hamlet's own realization of this fact (p. 170).

Is Laertes a willfully bad man? What were his promptings? Does he readily grasp the evil suggestions of the King in IV, vii (pp. 183 ff.)? What were Hamlet's feelings towards him (p. 215)?

Theme Subjects

For subjects on Shakspere's career, see previously treated plays.

1. *Hamlet* and its source (pp. 38-42).
2. A different ending for the play.
3. Summary of the events that have preceded and lead up to this play.
4. The Ghost of Hamlet's father (its appearance, influences, etc.; pp. 53, 57, 79, etc.).
5. The true story of Hamlet and Ophelia (as the student conceives it, of course; it need hardly be said that a number of problematic matters are involved).
6. Paraphrases of one or more of the great soliloquies (pp. 64 ff., 124 ff., etc.).
7. Discussion of Hamlet's alleged insanity.
8. Hamlet and his mother (especially pp. 151-60).
9. The function of Horatio in the play, and his character.
10. Why did Hamlet hesitate to kill the King?
11. Character sketches of Polonius, the King, Laertes, Ophelia, the Queen, Osric.
12. The staging of the play within the play (a detailed statement of how this may have been handled to be effective; pp. 136 ff.).
13. Characteristics of Elizabethan acting (as indicated in the scenes with the players; pp. 112-18, 130-32, etc.).
14. The historical background of *Hamlet* (the relations with Norway).
15. Hamlet's trip to England (a narrative of just what happens; pp. 181-82, 205 ff.).
16. Ophelia's madness (how caused, what its symptoms, the result, etc.).
17. The King's plot with Laertes (pp. 185 ff.), and how it works out.
18. *Hamlet* and the earlier "tragedy of blood" (pp. 40-42).
19. The scene with the gravediggers (purpose, effectiveness, etc.; pp. 192 ff.).
20. Impressions of some great actor in *Hamlet*.
21. Condensation of *Hamlet* for the stage (indication of the most important parts that must be left in, and of less important parts that can be omitted).
22. Three much-quoted pas-

sages and reasons for their popularity.

23. Is there a moral in the play? Discuss.

Selections for Class Reading

1.—The first appearances of the Ghost (pp. 52-54, 56-59).

2.—Hamlet is reproved for his melancholy (pp. 62-64).

3.—Hamlet's first soliloquy (pp. 64-66).

4.—Hamlet hears of the Ghost (pp. 67-70).

5.—Polonius and his children (pp. 71-76).

6.—Hamlet and the Ghost (pp. 79-86, 88-90).

7.—Ophelia and Hamlet (pp. 94-96, 100-104).

8.—Polonius and Hamlet (pp. 104-6).

9.—Hamlet on the race of man (p. 109).

10.—Hamlet and the actors (pp. 112-18).

11.—"To be or not to be" (pp. 124-26).

12.—Hamlet and Ophelia (pp. 126-29).

13.—Hamlet's advice to the players (pp. 130-32).

14.—Hamlet on his plan to "catch the King" (pp. 133, 134).

15.—The conclusion of the play within the play (pp. 139-42).

16.—The King in his closet (pp. 148-50).

17.—Hamlet and his mother (pp. 151-60).

18.—Ophelia insane (pp. 172-75, 178, 179).

19.—Ophelia's death (pp. 190, 191).

20.—Hamlet and the gravediggers (pp. 192-200).

21.—The burial of Ophelia (pp. 202-4).

22.—Hamlet and Osric (pp. 209-12).

23.—The duel scene (pp. 214-21).

THE GOLDEN TREASURY. By Francis T. Palgrave. Edited by Alphonso Gerald Newcomer, Professor of English in the Leland Stanford Junior University. Chicago: Scott, Foresman and Company. pp. 437. 40 cents.

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Helps to Study

The following suggestions and questions have mainly to do with Books II, III, and IV, as Book I is not included among the requirements for college entrance.

ON THE STUDY OF POETRY:

What reasons are there for regarding poetry as the "chief of the arts" (p. vi)? What is the most important quality that poetry must have (p. vii)? What defense is there for the actual lack of truth that is often found in poetry (pp. viii, ix)? What defense for ugliness ever in poetry (p. x)? Should poetry *teach* (p. xi)?

What chief characteristics did Milton say poetry should have (p. xii), and how are they respectively to be explained? From the poems read, add illustrations of these characteristics to those given by the editor.

Find good illustrations, in the poems read, of effective use of specific details, specific words. (See, e. g., pp. 144, 343, 375, 376.)

Find examples, similarly, of suggestive use of words such as the editor describes on page 6.

What distinctions are to be made between fancy and imagination (pp. 7-9)? Find examples of each in the poems read.

What sort of words are usually to be preferred in poetry (p. 11) and why? What is the "pathetic fallacy" (p. 13)?

Find examples of the various measures, lengths of lines, and metrical variations described on pages 14-21.

Find examples of double and triple rhyme; of inaccurate rhymes; of weak or light rhymes (all explained, p. 22). Find good examples of effective alliteration; of effective assonance (or combinations of assonance and alliteration). Do you find any alliteration that seems to be excessive and therefore ineffective?

Find examples of as many as possible of the stanzas described on pages 25-28. Note other stanzaic forms, writing out the rhyme schemes and noting the number of accents in each line. (See, e. g., pp. 107, 143, 218, 269, etc.)

What are the chief kinds of poetry, and the most important subdivisions of each (pp. 31-37)? Are all divisions represented in this volume (p. 47)?

Why should poetry be read aloud as much as possible (pp. 38, 39)? What benefits result from *study* of poetry (pp. 40 ff.)?

QUESTIONS ON SPECIFIC POEMS:

On *L'Allegro* and *Il Penseroso* see page 145 above.

What stanzaic forms are used in Milton's "Nativity Ode" (pp. 106 ff.)? Do these forms have any feature in common? There are a good many inaccurate rhymes in this poem. Are they all to be accounted for by differences of pronunciation in Milton's time and ours? Pick out some stanzas in this poem in which the sound is particularly well adapted to the sense. Is the ending in any way weak or inartistic? Why are so many heathen gods brought into the poem?

Note the very striking sonority of sound through the use of long o's in the sonnet from Milton on pages 114, 115. What indications of Milton's character do you find in the sonnets read from him? What is his attitude in relation to his blindness (p. 126)?

In Dryden's two poems on St. Cecilia's day (pp. 113 ff., 179 ff.), point out some of the most successful variations of meter to suit the thought. Does the attractiveness of these poems lie chiefly in their subject or their form? Note how repetitions are used, especially in the latter of the two. What fundamental thought and purpose is common to the two—and why?

Perry Pictures 343, 418, 803, 1093, 3315, are of St. Cecilia.

Point out a few of the best examples of Herrick's peculiar grace and felicity of phrasing. Some of his most effective bits of realistic detail. How many different lengths of line do you find in the poems from Herrick? How many different forms of stanzas? Are all the forms interesting and effective? What popular customs are reflected by Herrick (e. g., pp. 143 ff.)?

What attitude toward nature is indicated in the poems read from Marvell (pp. 163 ff., 408)? Is there anything significant about it? Anything out of harmony with the time of composition?

Find examples, in the poems read from Collins, of both the merits and the faults mentioned on page 410. What various metrical and stanzaic forms does Collins use? Which of his poems is unrhymed? Would it be more or less effective, in your opinion, if rhymed? Was the use of unrhymed verse significant in Collins' time?

How many different stanzaic forms and lengths of lines do you find in the poems from Gray? What is your general impression as to the metrical variety and effectiveness of his work? Sum up the substance of the history of poetry as Gray gives it (pp. 207-10). Find variations of metrical movement to fit the sense, and compare them with such variations in Dryden and in Collins (pp. 211-14).

On Gray's Elegy, see page 228 below.

Do you agree with Palgrave's comment on Cowper's "Loss of the Royal George" (p. 412)? Discuss also his comment on Cowper's finest sonnet (p. 414).

What attitude toward animals is indicated in Burns's "To a Mouse" (pp. 218, 219)? How is the poem given a personal application?

Study the songs of Burns to discover if they are really singable. Have you a favorite among those selected, or a favorite stanza? Discuss the choice, with reasons.

Does the historical error (p. 416) in what is perhaps Keats's most famous sonnet seriously detract from its effectiveness?

It has been suggested that there is a logical flaw in the "Ode to a Nightingale" (pp. 329-31)—can you find it? Suppose it exists, is the poem injured seriously?

What is the dominant thought as to art in the "Ode on a Grecian Urn" (pp. 381, 382)?

Which poems of Keats are in the meter of *L'Allegro* and *Il Penseroso*? And what is their spirit?

Study the plan of "La Belle Dame sans Merci" (pp. 274, 275)—note who are the speakers in the different stanzas.

Discuss the judgment expressed on page 416 as to a favorite among Byron's shorter poems.

Try similarly to decide upon a favorite among the selections from Scott (see p. 417). Would you say, for example, that the "Pibroch" (p. 283) or the "Coronach" (p. 314) challenges "Proud Maisie"?

What is the relation of the last part of "Kubla Khan" (p. 358) to the preceding? What lines of this poem can be taken as descriptive of Coleridge?

Pick out allusions to Shelley himself in the selections from him (e. g., pp. 306, 339, 376). How is the metrical form of the "Ode to the West Wind" (p. 375) appropriate to its meaning? Is the same true of "To a Skylark" (pp. 324-26)? Compare this poem with Wordsworth's poem on the same bird (p. 323). What appropriateness is there in Shelley's calling himself Ariel (p. 338)?

What are the most striking merits of Campbell's patriotic poems (pp. 285 ff., 293)?

What is there unusual about the form of "The Bridge of Sighs" (pp. 309-11)? Is it effective?

Are there examples in the selections from Wordsworth (e. g., pp. 263-65, 363-69, 384-88) of his carrying his theory as to poetic diction too far?

In "Ruth" is it necessary or desirable to have so much explanation of the Georgian's reasons for deserting Ruth?

In Wordsworth's own arrangement of his poems (later than those written in youth), "My heart leaps up," etc. (p. 391), was placed first. Can you suggest why?

What main idea is common to "The Daffodils" (p. 341) and "To the Cuckoo" (p. 328)?

What alternations of mood are there in the first four stanzas of the "Ode on Immortality" (pp. 391 ff.)? Which mood conquers in the end? What is the connection between stanzas iv and v? Which stanza brings out the central thought of the poem? State this central thought briefly.

Perry Pictures 84, 89, and 91 are portraits of Wordsworth, Shelley, and Keats, respectively.

Theme Subjects

1. The pastoral life as conceived by the Elizabethans (pp. 55, 82, etc.)

2. Nature pictures in Spenser's "Prothalamion" (pp. 95 ff.).

3. A connected summary of Milton's "Nativity Ode" (pp. 106 ff.).

4. Maying in Herrick's time and now (pp. 143-45).

5. The power of music (as illustrated in Dryden's poem, pp. 179-82).

6. The story of Gray's Bard (pp. 190-94; supply imaginatively any deficiencies).

7. Your favorite song of Burns.

8. The story of "Lucy" (an imaginary one suggested by Wordsworth's poems ; pp. 258-60).

9. The story of Lord Ullin's daughter (pp. 261-63).

10. At the court of "La Belle Dame sans Merci" (pp. 274, 275).

11. An account of the Battle of the Baltic (pp. 287, 288).

12. Comparison of Wordsworth's and Shelley's "Skylark" poems (pp. 323-26).

13. A story suggested by "Kubla Khan" (a continuation of Coleridge's poem; pp. 358, 359).

14. The story of Ruth (pp. 363-69).

15. A description of the Grecian urn that Keats saw (suggested by pp. 381, 382).

16. Your favorite poem and why you like it best.

17. Your favorite poet and why you like him best.

Selections for Class Reading

1.—"The Passionate Shepherd to his Love" (p. 55).

2.—"On the Tombs in Westminster Abbey" (pp. 123, 124).

3.—"On His Blindness" (p. 126).

4.—"Hymn to Diana" (p. 131).

5. "To Diamene" (p. 140).

6.—"The Manly Heart" (pp. 152, 153).

7.—"To Daffodils" (p. 161).

8.—"A Vision" (p. 179).

9.—"Alexander's Feast" (pp. 179-82).

10.—"Solitude" (p. 186).

11.—Ode—"How sleep the Brave" (p. 194).

12.—"Bonnie Doon" (p. 207).

13.—"To a Mouse" (pp. 218, 219).

14.—"Ode to Evening" (pp 220, 221).

15.—"Elegy Written in a Country Churchyard" (pp. 222-25).

16.—"She walks in beauty" (p. 256).

17.—"She dwelt among the untrodden ways" (p. 258).

18.—"To the Night" (pp. 269, 270).

19.—"La Belle Dame sans Merci" (pp. 274, 275).

20.—"Milton! thou shouldst be living at this hour" (pp. 292, 293).

21.—"Past and Present" (pp. 304, 305).

22.—"The Death Bed" (p. 315).

23.—"To the Skylark" and "To a Skylark (pp. 323-26).

24.—"Ode to a Nightingale" (pp. 329-31).

25.—"The Reaper" (pp. 337, 338).

26.—"The Daffodils" (p. 341).

27.—"Ode to Autumn" (p 343).

28.—"Kubla Khan" (pp. 358, 359).

29.—"Ode to the West Wind" (pp. 375, 376).

30.—"Ode on Intimations of Immortality (pp. 391-96).

CARLYLE'S ESSAY ON BURNS. Edited by George B. Aiton, State Inspector of High Schools, Minnesota. Chicago: Scott, Foresman and Company. pp. 147. 25 cents.

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Helps to Study

LIFE OF CARLYLE:

What can you say as to the characteristics of the Carlyle family?

When and where was Thomas Carlyle born?

Where was he educated? What was his success as a student?

What occupation was he educated for at first? What occupation did he actually follow after completing his university course?

What important change in his plans for the future did he soon make (p. 15)? What was now his condition and what his attitude toward life?

What was the first literary work he did (p. 16)? And what kind of work followed for several years?

Describe briefly Carlyle's relations with Jane Welsh (pp. 18, 19).

What important critic became his friend?

Whither did the Carlyles move shortly before 1828 (p. 21)? Where did Carlyle live during the greater part of his life?

When and where was the Burns essay written? When and where published?

Name some of Carlyle's most important works?

What is said of his general influence (p. 23)? What of the particular influence of this essay (p. 37)? Why was he particularly fitted to write about Burns?

When did Carlyle die?

Perry Pictures 92 and 1010G are of Carlyle; 81, 82, of Burns and his home.

LIFE OF BURNS:

When and where was Burns born? What were the circumstances of his family? What educational advantages did he have?

How early in life did he begin poetic composition? Where and under what circumstances was most of his best work done (p. 25)?

Where and when was his first volume published (p. 27)? What was its success?

What government position did Burns hold?

Describe briefly his manner of life during his later years.

When and at what age did he die?

Prepare an outline of the points of contrast between the lives of Carlyle and Burns, as stated on page 29.

CONTENTS OF THE ESSAY:

What does this essay purport to be? What proportion of it is devoted to discussion of the book that suggested it? Compare it with the present-day review, e. g., in a city daily paper.

What does Carlyle consider the requirements of the ideal

biography (pp. 47, 48)? Does this essay, in so far as it is biographical, fulfill these requirements?

Do you agree in all respects with Carlyle's estimate of Burns's poetical disadvantages (see notes, pp. 132, 133)?

What does Carlyle say or imply concerning the function and nature of literary criticism (p. 51 and elsewhere)?

What is Carlyle's estimate of the value to the world of a true poet (p. 52 and elsewhere)?

What is the first rare excellence which Carlyle finds in Burns? What poet who did not usually possess this excellence does he contrast with Burns? When is Burns not sincere? And why?

What is the second peculiar merit Carlyle finds in Burns's poetry (p. 61)? (Note how this agrees with Wordsworth's theory of poetry.)

What does Carlyle say of Burns's intellectual power? Of the range of his sympathy?

What does Carlyle regard the most strictly poetical of all Burns's poems, not including the songs?

What rank does he assign to the songs? Summarize the excellencies which he points out.

What is the essence of Carlyle's comment on the influence of Burns on nationality in literature (pp. 85 ff.)?

Do you think a university training would have aided Burns in writing his kind of poetry (compare p. 94 with note, p. 139)?

What on the whole was the effect, according to Carlyle, of Burns's visit to Edinburgh?

What was the crisis in Burns's life? Do you agree that there were for him only the three possibilities that Carlyle mentions (p. 113)? What were the chief causes of Burns's failure?

Note carefully the points of resemblance and difference which Carlyle points out between Burns and Byron.

Note other literary references in the essay, besides those to Byron.

Show the unfairness of the reference to Keats (p. 71).

What conclusions do you reach from this essay, as to Carlyle's insight into character, his attitude toward morality, his enthusiasm?

STYLE OF THE ESSAY:

What can you say in general as to the range of Carlyle's vocabulary?

Does he use predominantly long or short, Anglo-Saxon or Latin words? Note in this connection that critical terms are generally of classic origin.

Are Carlyle's words aptly chosen? Point out a number of unusual words which, when thoroughly understood, seem especially appropriate.

What language, possibly, influenced Carlyle in his use of capitals?

What can you say as to the length of Carlyle's sentences?

Do you find any of them which are not clear after you have looked up all unusual words and all references unknown to you?

Note any which seem to lack coherence or unity.

Do you find the sentences generally emphatic? Point out as many ways as you can by which emphasis is secured.

Does Carlyle seem to be talking at you, or to a congregation, or simply expressing his views in writing? Do his attitude and feeling seem like those of an earnest preacher? Illustrate.

Do you find any paragraphs which lack unity?

Point out two or three good examples of coherence between paragraphs. Do you find any confusingly abrupt transitions from paragraph to paragraph?

What can you say as to the frequency of Carlyle's development by specific illustrations? Its effectiveness? Select and explain in detail several of the most appropriate illustrations and references.

Do you find much figurative language in this essay? Is it highly imaginative? From what realm are the figures most often taken? Select some of the best figures and show wherein they are effective.

Point out all examples of irony or sarcasm which you find. Can you tell wherein they are effective?

Theme Subjects

1. The life of Carlyle (pp. 11-22).
2. The life of Burns (pp. 23-30).
3. A parallel (and contrast) between the ancestry and early environment of Burns and Carlyle (p. 29).
4. The *Essay on Burns* as a book review. (Cf. similar subjects for Macaulay.)
5. What a biography should be (pp. 47, 48).
6. The qualities of a true poet, according to Carlyle (pp. 63, 64, etc.).
7. The chief merits of Burns's poetry, with illustrations not given by Carlyle (pp. 56 ff.).
8. Paraphrase of "Tam O'Shanter" (or other poems mentioned by Carlyle).
9. Burns's songs (pp. 82-85).
10. Burns's place in Scottish literature (pp. 85-89).
11. Burns in Edinburgh (pp. 98-105).
12. An imaginary conversation between Burns and Scott (for example, about one of Burns's poems or about Scott's poetical ambitions).
13. Why Burns's life was a failure. (Compare Poe.)
14. Burns and Byron (pp. 125-28).
15. Carlyle's use of figures in this essay; or his choice of words; or his sentence structure.
16. Character sketch of Carlyle (especially as indicated in this essay).
17. Character sketch of Burns (with any modification of Carlyle's view that further reading of Burns's works and books about him seems to make necessary).
18. Carlyle's "peculiar" words (p. 32) with illustrations.
19. Discuss page 33: "It is by no means easy to follow [Carlyle's] thought." (Prove or disprove by examples.)

Selections for Class Reading

1.—Burns as a "prodigy" (pp. 48-55).

2.—Burns's sincerity (pp. 56-60).

3.—Burns's choice of subjects (pp. 61-66).

4.—"Tam O'Shanter" and "The Jolly Beggars" (pp. 79-82).

5.—Burns's songs (pp. 82-85).
6.—The interest of Burns's life (pp. 89-92).
7.—Burns at Irvine (pp. 93-98).
8.—The crisis of Burns's life (pp. 111-14).
9.—Might Burns have been saved (pp. 114-18)?
10.—Why Burns failed (pp. 118-25).
11.—Byron and Burns (pp. 125-28).
12.—Concluding estimate (pp. 128-30).

(Various poems of Burns should be read also, especially those mentioned by Carlyle.)

SELECTIONS FROM CHAUCER. Edited by Edwin A. Greenlaw, Ph. D., Professor of English Language and Literature in Adelphi College. Chicago: Scott, Foresman and Company. pp. 316. 40 cents.

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I. The Prologue.
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Helps to Study

CHAUCER'S LIFE AND WORK:

Note carefully the main facts as to the historical and social setting for Chaucer's career (pp. 9-15). Supplementary reading may be assigned in Traill's *Social England* and in Jusserand's *English Wayfaring Life.*

What is the state of knowledge regarding the date of Chaucer's birth (p. 17)? What is it important to know about the status of his family?

What relations did Chaucer have with the court or the nobility, and what offices did he hold (pp. 17 ff.)? For what purposes did he go abroad?

How much do we know about Chaucer's education? What, nevertheless, can we conclude as to the range of his learning (pp. 22-24)?

What distinct foreign influences were exerted upon him? Distinguish the attitude of an author of Chaucer's time toward "sources" from the attitude of an author of the present time (p. 25). Find examples of Chaucer's attitude in the reading, if you can.

Learn the main facts about Chaucer's principal works, as discussed in pages 26 ff.

Perry Pictures 70 and 875 are of Chaucer and of the Canterbury Pilgrims (by Blake), respectively.

Dryden's estimate of Chaucer may be found in Newcomer and Andrews (pp. 288, 289).

THE CANTERBURY TALES:

At what period of Chaucer's life were these tales written (p. 31)?

What other examples are there of the kind of framework used here by Chaucer (p. 33)? What improvement did Chaucer make (p. 34)?

What relation has the Prologue to the tales that follow? Does this device of the Prologue add to the effect?

How far was the plan worked out (p. 36)? Why was it never completed?

What kind of tales are included in the collection? Does Chaucer show keen insight in assigning the particular stories to the particular characters?

THE PROLOGUE:

The way in which the Prologue reflects the conditions of life at the time it was written should be kept prominently in mind throughout the study. Few more valuable documents for the study of an age are to be found.

Were pilgrimages of the kind that Chaucer's company makes common in the fourteenth century (p. 35)? What was their purpose? What classes of people are represented in this company?

The different positions of the characters in the organization of life should be defined: the order of knighthood is represented by the Knight and his followers, the Squire and the Yeoman; the Church by the Prioress, Monk, Friar, Parson, and Pardoner: the trades by the Merchant, Shipman, Haberdasher, Carpenter, Weaver, Dyer, Tapster, and Miller; learning by the Clerk; the professions by the Doctor, Lawyer, and Summoner, etc.

Almost every line is pregnant with reference to beliefs, manners, and customs of Chaucer's age. These should be interpreted for the student. A mere mention of a date or a name is scarcely sufficient to impress upon the student a historical event, or to give him a conception of the age. For example, the way is easily open for an exposition of the middle-age labor union, the trade guild, by the reference to the "solempne and grete fraternite" (p. 79). A simple statement that there *were* guilds in the fourteenth century has little value.

Note the numerous instances of Chaucer's sly humor. Is his satire ever biting, or does he merely laugh in a good-natured way at some of his characters? To whom does he give the sincerest praise?

Are the characters real flesh and blood people, or are they merely types of classes? Where had Chaucer an opportunity to learn men? Was he only a student (p. 22)?

THE KNIGHT'S TALE:

What kind of poem is this (p. 251) and wherein different from most of *The Canterbury Tales*?

What source did Chaucer use? In what ways did he improve upon it (p. 254)? What is the artistic value of Chaucer's changes?

See the editor's study topics on pages 264, 265.

Can you distinguish clearly between the figures of Palamon and Arcite? Are they real persons or only types? Characterize each of them. Which one

deserves Emelye best (right of priority; difference in their prayers; efforts to gain her)?

Does Emelye seem a strong character? Are her actions consistent? How does she help the plot? What sort of character do you call this? Do you have a vivid picture of her in your mind? How old is she? Write a characterization of her.

Is Theseus pictured plainly enough for you to characterize him?

What other background figures are there in the poem?

THE MONK'S TALE:

What kind of literature is this (p. 266)? Is it suited to the character of the Monk as set forth in the Prologue (pp. 71, 72)? Is it similar in style and tone to the other stories? Note the relation to Dante.

THE NUN'S PRIEST'S TALE:

What other animal epics do you know?

Are Pertelote and Chauntecleer merely animals, or real people?

What is the point of the satire?

How strongly did people in the middle ages believe in dreams? Did Chaucer believe in dreams, or is he merely using a literary convention? Who were the authorities on dreams?

THE PARDONER'S TALE:

Why does the Pardoner preach a sermon? How does it differ from the Monk's discourse? Is this difference consistent with the characters of these two representatives of the Church as seen in the Prologue?

What is Chaucer's attitude toward the Pardoner?

Is the story of the three *ryotoures* original with Chaucer (p. 276)?

CHAUCER'S LANGUAGE:

On their first reading of Chaucer, especially if in high school, pupils will usually have no knowledge of Old or Middle English. Consequently the simplest possible study of his language is desirable, with special attention to pronunciation as contrasted with that of the present day (pp. 47 ff.); the few survivals of older inflections to be found in Chaucer (pp. 52-54); and the general rules of versification, especially with regard to the syllabic value of final e (pp. 58-60). A little ingenuity in the recognition of familiar words queerly spelled should easily be acquired, and the Glossary (pp. 285-316) will define obsolete words or words that have changed in meaning.

For students with any knowledge of Old English, the language of Chaucer may be made the basis of a study of the development of the older sounds and inflections, and of the influence that French and Latin have exerted upon the vocabulary.

Theme Subjects

1. English history in Chaucer's time (pp. 9-11).
2. The social conditions of Chaucer's time (pp. 12-15).
3. Chaucer's business career.
4. Chaucer's learning, particularly as indicated in the selections in this volume (pp. 22-24).
5. Chaucer's literary career (pp. 22-32).
6. The plan of *The Canterbury Tales* (with relation to other

works of similar plan; pp. 33-35).

7. The pilgrimage to Canterbury (a summary of the external facts—route, time spent, happenings en route; without regard to the tales told; pp. 37-40, etc.).

8. From London to Canterbury today.

9. Descriptions and character sketches of the Host and the chief Pilgrims; especially, for example, the following: the Knight, the Squire, the Prioress, the Monk, the Friar, the Clerk, the Man of Law, the Franklin, the Doctor, the Wife of Bath, the Parson, the Miller, the Reeve, the Summoner, the Pardoner. (Or the characters may be treated in groups of related persons; e. g., the members of religious orders, the bourgeois characters, etc.)

10. Satire of religious abuses in the Prologue.

11. Character sketches of Theseus; of Chauntecleer.

12. The story of Palamon and Arcite (a narrative outline merely).

13. The Knight's Tale and its source (pp. 253, 254).

14. The Knight's Tale and Dryden's retelling of it. (He retold the Nun's Priest's Tale also.)

15. Descriptions of striking scenes or places; such as the following:

Emelye in the garden (pp. 104 ff.).
The Temple of Venus (pp. 136 ff.).
The Temple of Mars (pp. 138 ff.).
The Temple of Diana (pp. 141 ff.).
A May morning (pp. 120 ff.).
The combat between Palamon and Arcite and their champions (pp. 161 ff.).
Ugolino in the dungeon (cf. pp. 267, 268).
The "povre widwe's" premises (pp. 188 ff.).

16. The story of the cock and the fox.

17. The Nun's Priest's Tale and "Uncle Remus."

18. The Pardoner's story of the three "ryotoures" (pp. 219 ff.).

19. Paraphrases of any of the shorter poems (especially pp. 236, 237).

20. Write the Knight's impression of London today after a supposed visit, making use of Chaucerian English.

Selections for Class Reading

1.—The Knight and the Squire (pp. 66-69).

2.—The Prioress (pp. 69-71).

3.—The Monk and the Friar (pp. 71-75).

4. The Sergeant of Law (p. 77).

5.—The Wife of Bath (pp. 82, 88).

6.—The Parson (pp. 83-85).

7.—The Host and his suggestion (pp. 93-95).

8.—Emelye in the garden (pp. 104-7).

9.—Arcite returns to Athens (pp. 116-19).

10.—The observance of May (pp. 120, 121).

11.—The decree of Theseus (pp. 130-34).

12.—The Temple of Venus pp. 136-38).

13.—The Temple of Mars (pp. 138-41).

14.—Two of the champions (pp. 144-46).

15.—Emelye at the Temple of Diana (pp. 149-53).

16.—The combat (pp. 160-63).
17.—The death of Arcite (pp. 166-68).
18.—"De Hugelino, Comite de Pize" (pp. 183-85).
19.—Chauntecleer and his household (pp. 189, 190).
20.—Chauntecleer's dream (pp. 190, 191).
21.—Chauntecleer in joy (pp. 200, 201).
22.—The fox beguiles Chauntecleer (pp. 202, 204-06).
23.—The tables are turned (pp. 207-9).
24.—The Pardoner's Tale (pp. 219-27).
25.—"Truth" (pp. 232, 233).
26.—"Chaucer to his Purse" (pp. 236, 237).

PALAMON AND ARCITE or The Knight's Tale from Chaucer by John Dryden. Edited by May Estelle Cook, A.B. Chicago: Scott, Foresman and Company. pp. 173. 25 cents.

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Helps to Study

For helps in relation to Chaucer and his times, *The Canterbury Tales* in general, and the Knight's Tale as Chaucer told it, see pages 193-95 above.

DRYDEN:

Perry Picture 59 is a Portrait of Dryden.

What sort of education did Dryden have (p. 17)?
What position did he hold which Chaucer had previously held? Note other similarities in his career and Chaucer's (p. 18).
What was Dryden's rank among the literary men of his day?
What were the principal literary species that he undertook (pp. 18-26)? Note his relation to the classical period of English literature.

CHAUCER AND DRYDEN:

Is Dryden's version of the Knight's Tale a strict modernization of Chaucer (p. 24)? Is the poem more Chaucer's or Dryden's?
What was the estimate of Chaucer in the "classic age" of English literature? What did Dryden think of Chaucer? Why did he rewrite his poems (p. 32)? What did the age think of Dryden's translations.
What are the main resemblances, and the main differences, in ver-

sification, between Chaucer and Dryden (pp. 24-27)? Does the sense end with the couplet or the line more often in Dryden than in Chaucer?

Compare any number of lines of Chaucer with any number of Dryden and write out reasons for thinking Chaucer's verse is the more musical.

How do the two poets differ in their use of words?

Note all the differences in style that you can discover and give illustrations.

Chaucer's style is simple and direct, Dryden's artificial and indirect: find contrasts in these characteristics in the extracts from Chaucer furnished and in Dryden's poem.

Compare the treatment of external nature by each poet. Take the description of the lark on page 73, the description of Emily on page 54, and the account of Arcite's death on page 129 (particularly Arcite's last words), and state definitely why Dryden's description is inferior.

DRYDEN'S STYLE:

Write out fifty words used by Dryden that are used today with different meanings.

Is his syntax always correct? Collect instances of faulty syntax and correct them.

Give examples of alliteration. Is it always effective?

Note particularly Dryden's use of balanced sentences. How many examples do you find on page 128? Do they become monotonous?

Are his personifications effective, or merely "capital letter personifications"?

Scan twenty-five perfect lines.

Collect and tabulate instances of his variation of the rhythm. Of triple rhymes. Of Alexandrines. Of imperfect rhymes.

What do you think of Dryden's power of reasoning in rhyme (p. 140)?

What do you think of his power of characterization?

Theme Subjects

For theme subjects in relation to Chaucer and his *Knight's Tale*, see pages 195, 196 above.

1. Biographical sketch of Dryden (pp. 16-18).
2. Discussion of the soundness of Dryden's view of Chaucer (p. 32).
3. Dryden's additions to the *Knight's Tale*, and expansions of it.
4. Differences in style between Chaucer and Dryden (see above).

Selections for Class Reading

1.—Emelye in the garden (pp. 54-58).
2.—Arcite's soliloquy (p. 62).
3.—Palamon escapes on May-day (pp. 72-76).
4.—The combat of Palamon and Arcite is interrupted (pp. 80-84).
5.—The three temples (pp. 90-98).
6.—The supplications in the temples (pp. 104-13).
7.—The combat (pp. 121-24).
8.—The funeral of Arcite (pp. 135-39).

ESSAYS AND ADDRESSES. Ralph Waldo Emerson. Edited by Benjamin A. Heydrick, High School of Commerce, New York City. Chicago: Scott, Foresman and Company. pp. 293. 35 cents.

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EMERSON'S CAREER:

When and where was Emerson born? What is it important to remember about his parentage and ancestry? What were the circumstances of the family during his childhood (pp. 9-11)?

What college did he attend and what was his college record? What occupation did he then follow (p. 11)?

What were Emerson's characteristics as a preacher? Why did he leave the ministry (p. 12)? Note in the Essays read reflections of the independent spirit shown in his ministry.

What was Emerson's principal occupation for the remainder of his life? What were his most prominent characteristics as a lecturer (p. 14)?

What is it most important to remember regarding Emerson's domestic life? His travels? What notable friendships did he make on his travels (pp. 13, 18, 19)? What part did he take in the anti-slavery movement (p. 18)?

What was the Transcendental movement? Emerson's connection with it? Who were some of the most important other people connected with it (p. 16)? Note where Transcendental views are reflected in the Essays read.

What was Emerson's first book (p. 15)? When did his *Essays* appear? What book resulted from his second trip to Europe p. 18)? What did he write besides prose Essays? What was his method of composition (p. 17)? Note indications of it in the Essays read. What general estimates of Emerson's place in literature do you find (see books referred to on pp. 21, 22)?

Perry Pictures 9 and 10 are of Emerson and his home.

GENERAL QUESTIONS ON THE ESSAYS:

Note the numerous apt figures from common phenomena and common experience; e. g., near the end of paragraph 21 in "Compensation." Find similar examples in other Essays.

What authors wrote the bits of verse frequently found at the beginnings of the Essays? Are they always appropriate? Show the relations they respectively sustain to the Essays.

Note examples of Emerson's in-

terest in various sciences and knowledge of them.

Make a list of the principal authors whom Emerson mentions and the books from which he quotes. Note to whom (and what) he refers most frequently in the Essays studied. What seems significant about his choice of authors and books? Point out notable bits of literary criticism in the Essays read (e. g. p. 119).

Collect examples of Emerson's emphasis upon personal independence, self-sufficiency, unconventionality. Does he over-emphasize these qualities?

Note Emerson's rather frequent use of illustrations from oriental legend or literature; e. g., in "Character," paragraph 15. What does this indicate as to the range of his reading and interest? Observe the reflection of the same interest in some of his most famous poems (e. g., "Brahma").

Which of the Essays read do you like best, and why? Which contains the most "food for thought"? The most striking ideas that seem new to you? Which is the most difficult to follow and comprehend? The least difficult?

See also numerous questions by the Editor, at the end of each Essay (pp. 50, 94, etc).

QUESTIONS ON SPECIFIC ESSAYS:

(References by number are to paragraphs of the different Essays.)

"Compensation": What were Emerson's reasons for wishing to write on this subject (1)? What is the meaning of the term "compensation" as Emerson uses it? Explain the scientific principles at the basis of 7. Note the characteristics of the sentence structure in 10. Find examples of similar sentence structure elsewhere in this Essay and in other Essays. We think of loaded dice as unfair; does Emerson mean in 15 that God is unfair? What is Emerson's estimate of proverbs (in 24)? Does his practice conform with this estimate? How? What application has the matter of 47 to present industrial problems? Note qualities of this Essay that make it suitable for oral delivery. Pick out a particularly eloquent paragraph (e. g. 41) and examine in detail all means of securing effectiveness.

"Gifts": What sort of gifts does Emerson approve? What sort does he object to? Why? What spirit in giving and receiving does he demand?

"Self-Reliance": What is Emerson's attitude toward children? His understanding of them (see 4, 5)? Explain the personal bearing on Emerson of the beginning of 7. What specific things does Emerson satirize (e. g. in 10)? Note the resemblance of Emerson's view expressed at the end of 17 to Carlyle's exaltation of "heroes." Find other similarities of opinion between Emerson and Carlyle, such as help to account for their long friendship and their high opinion of each other. What was Emerson's opinion of creeds (38)? His view of travel (41)? Of imitation (42)?

"Manners": What was Emerson's attitude toward fashion (8)? His view as to the existence of a superior class (14, etc.)? What is the point of the story about Fox in 16? What

does Emerson say is the basis of courtesy (17)? What was his attitude toward "woman's rights" (20)?

"Friendship": Note especially the pleasing revelation of Emerson's personality in this Essay. Why are "thou" and "thee" used so freely in 7? What are the two principal elements which Emerson says "go to the composition of friendship"?

"Heroism": Compare the views expressed in this Essay with those of Carlyle in *Heroes and Hero-Worship*.

"Character": Note the applicability of what is said in 1 to Dr. Johnson, as well as to the persons there mentioned. Is the test mentioned in 2 really applied to candidates today? Explain the allusion to Brook Farm in 8. Where does Emerson define character?

"Politics": Explain the conclusion of 3. Is the present tendency in the direction mentioned at the beginning of 15?

"Nature": To what extent does Emerson think nature is beautiful? What, in his opinion, is man's relation to nature?

"Shakspere; or, the Poet": Why, in Emerson's opinion, did Shakspere write especially for the stage (3)? What is Emerson's view of originality in literature; of plagiarism (7)? Is this inconsistent with his objection to imitation (p. 88)? If it is inconsistent, what is Emerson's answer (see p. 68)? Note the casual way in which facts (or supposed facts) regarding Shakspere's life are brought out (as in 10). Note exaggeration of the lack of appreciation of Shakspere in his own time (11). What is Emerson's view as to the ordinary biographical details about great men (14)? Are the statements of 16 true, or do we have only what Shakspere's characters think about various questions? What is Emerson's opinion of the evenness of quality in Shakspere's work (18, 19)? Is it correct? Is the tone of Shakspere always cheerful (24)?

"The American Scholar": Just what is the meaning of the last sentence in 16? What does Emerson consider to be the main thing colleges should do (20)? What is his opinion of the notion that a scholar must be a recluse (21)? What does he regard as the chief duty of the scholar (31)? What does Emerson think of the criticism of his own time (39)? Does what he says still apply? Why is this address more regular in structure than the other Essays in the volume?

Theme Subjects

1. Sketch of Emerson's life (pp. 9-20).

2. Emerson and Ernest in Hawthorne's "Great Stone Face"—a comparative character sketch. (See p. 9 and deduce characteristics from Essays read; e. g., "Friendship.")

3. An imaginary conversation between Emerson and Carlyle (e. g., about Shakspere or Burns, or about the subject of some one of the Essays in this volume).

4. Comparison and contrast of Emerson's method of composition (p. 17) with that of Stevenson or Poe.

5. Emerson and the abolition-

ist movement (pp. 18, 19, 44, etc.).

6. Your favorite of the Essays in this volume, with reasons.

7. Present-day Christmas giving, as Emerson might view it (pp. 52-57), or as you would modify his views.

8. Discussion and explanation of Emerson's famous view of consistency (pp. 68 ff.)

9. Application to the present time of Emerson's criticisms on pp. 87, 88, or a defense of the present time against such criticisms.

10. Emerson on woman's rights (pp. 120 ff.)—comparison with Tennyson's view; or what Emerson would think of the present-day agitation for woman's suffrage.

11. Apply Emerson's views of heroism (pp. 148 ff.) in a character sketch or appreciation of some real hero—either a historic character or some person you know.

12. Defense or criticism of Emerson's view of political parties (pp. 194, 195), or application of his view to the present time.

13. Description of a scene suggested by pages 205-8.

14. "The greatest genius is the most indebted man" (p. 228). Apply this to Shakspere, with illustrations from the plays you have read.

15. Emerson's view of books (pp. 258-63).

Selections for Class Reading

1.—The dualism of nature (pp. 26-30).

2.—Compensation in social and industrial relations (pp. 37-41).

3.—Compensations for persecution and calamity (pp. 42-44, 47-49).

4.—The virtue of non-conformity (pp. 62-67).

5.—Consistency (pp. 68-71).

6.—Travelling and imitation (pp. 86-89).

7.—What is a gentleman (pp. 97-101)?

8.—True good manners (pp. 106, 107, 110-12).

9.—Woman's rights (pp. 120-22).

10.—The effects of human affection (pp. 126-29).

11.—The elements of real friendship (pp. 134-38).

12.—True heroism (pp. 152-54, 160-63).

13.—Character and its measure (pp. 169-72).

14.—The nature of the State (pp. 186-88).

15.—"Halcyon days" (pp. 205-8).

16.—Great men (pp. 228, 229).

17.—The real biography of Shakspere (pp. 241-44).

18.—The scholar and nature (pp. 256, 257).

19.—The scholar and books (pp. 258-63).

20.—The scholar and action (pp. 266-68).

21.—"The office of the scholar" (pp. 268-72).

SELECTED POEMS. By Robert Browning. Edited by Myra Reynolds, Ph.D., Professor of English Literature in the University of Chicago. Chicago: Scott, Foresman and Company. pp. 425. 40 cents.

CONTENTS.

INTRODUCTION.
I. The Life of Browning.
II. The Poetry of Browning.
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Helps to Study

BROWNING'S LIFE AND WORK:

What qualities had Browning's parents which influenced him in his work (pp. 7, 8)? What was significant about his early education (pp. 9, 10)? What poetic influences successively dominated his boyhood (pp. 10, 11)? Which proved most important? What poem most shows this poet's influence (p. 13)?

What literary association was Browning brought into after the publication of *Paracelsus* (pp. 15 ff.)? Look up the importance of the various personages mentioned. Did the early enthusiasm over Browning continue (p. 17)? What reason is to be assigned for the public attitude?

What are the facts as to comparative early appreciation of Browning in America and in England (p. 23)? Can you assign any reasons? Name some prominent Americans who became friendly with Browning.

Sum up the most interesting facts about the early relations of Browning and Elizabeth Barrett (pp. 20 ff.).

When did Mrs. Browning die and what was the result in Browning's life (p. 27)?

What other arts than poetry was Browning somewhat expert in (p. 24)?

What is *The Ring and the Book* —its most characteristic peculiarity (p. 28)?

What is most interesting about the events of Browning's later life, and his characteristics during that time (pp. 29-31)?

During what period was Browning's most significant work published (p. 32)? What was the predominant form of literature in England at that time? Who were the leading poets besides Browning?

In what does Browning's frequent difficulty, for readers, consist? How is it mainly to be accounted for (pp. 34-36)?

Explain the dramatic monologue. Give other illustrations in addition to those mentioned on page 25.

Discuss criticisms of Browning's versification (pp. 36-38), with illustrations in addition to those given by the editor.

What is to be said in defense of the sort of language Browning puts into the mouths of his characters (p. 39)?

Is external nature prominent in Browning's work (p. 40)? Is his use of external nature accurate and detailed, showing adequate knowledge? Illustrate your conclusions. What is the place of Browning's interest in human nature as compared with external nature (p. 42)? Tell

something of the range and variety of Browning's characters (pp. 44 ff.).

Find illustrations of the various prominent ideas of Browning in addition to those mentioned on pages 48 ff.

SPECIFIC POEMS:

What is the occasion for the first song from *Paracelsus* (p. 379)? Its appropriateness and meaning for that occasion? Explain the allegory of the second song, from the hint given on page 380. What general tendency of Browning in dealing with nature does the third song illustrate (p. 380)?

Are the "Cavalier Tunes" to be assumed to show Browning's sympathy with the Cavalier cause? Make sure that the significance of the various proper names is understood (p. 381). This doesn't mean knowing a lot of details about the people mentioned; it merely means understanding why they are mentioned here.

Note the occasion for "The Lost Leader" (pp. 381, 382) and discuss its fairness. Compare Whittier's "Ichabod." Note the remarkable use of specific words in "The Lost Leader"; in "Meeting at Night."

Work out the geography and the time-scheme of "How they brought the good news," etc. Point out the best examples of galloping movement in the rhythm. Has the poem any historical foundation (p. 382)?

What general truth as to Browning's interest in nature does "Garden Fancies" illustrate (see p. 40)?

Who is assumed to be speaking in "Evelyn Hope"? Note hints as to age, relations with the dead girl, etc.

See questions on page 384 as to "Love among the Ruins." What is the effect of the peculiar stanza of this poem? What characteristic opinion of Browning does it express (p. 51)?

What sort of person is the speaker of "Up at a Villa—Down in the City" (p. 384)? Go into details as to his character and interests. How much of this poem would apply as a general argument for the city as against the country nowadays?

What period is alluded to in "A Toccata of Galuppi's" (p. 385)? Describe the state of society presented in the poem. What sort of music must Galuppi's have been?

"Old Pictures in Florence" particularly needs brief explanation of allusions (pp. 386-89), always with attention only to their relation to the general meaning of the poem (pp. 43, 387). Note the allusion to the political situation in Italy (explained p. 388).

Does "De Gustibus" express Browning's personal feeling? Is it out of harmony, inconsistent, with "Home-Thoughts, from Abroad"?

Note the biblical source of "Saul" (p. 390) and study carefully the way in which Browning has elaborated the scene and the action. What is the purpose of the numerous descriptive details in the poem? Are they appropriate to be put into the mouth of David? Note the climactic arrangement of David's songs to Saul, and trace the effect on Saul. Is the concluding section of the poem in any way an anti-climax?

How does this poem take rank with others as to general beauty and nobility and power? What of its metrical characteristics and effectiveness?

What is the tantalizing thought mentioned near the beginning of "Two in the Campagna" (pp. 35, 393)? Is there any appropriateness in localizing this poem in the Campagna?

Note the remarkable way in which actual details of the picture mentioned are brought out in "The Guardian-Angel." Reconstruct the picture as fully as possible from these hints.

What is the thought relation between the last two stanzas of "Memorabilia" and what precedes?

What good qualities of narration does the "Incident of the French Camp" illustrate? Study the little flash-light of Napoleon here given.

Work out, from hints in "My Last Duchess," the story that lies back of the poem. Characterize the Duke; the Duchess. To whom is the Duke assumed to be speaking? This poem is particularly worth study as a typical dramatic monologue.

Note the poems to be compared with "The Boy and the Angel" (p. 394).

Study, in "The Pied Piper of Hamelin," the variations of meter to fit the sense; the peculiar and ingenious rhymes (how are they effective, and are they always effective?); the rapid movement of the narrative.

Examine the ways in which the choice of details, the style, the meter, of "The Flight of the Duchess," are made appropriate to the purported narrator; a sort of character sketch of him may be deduced from the poem. Note in detail the changes mentioned on page 38, when he comes to the gypsy's incantation. Compare the Duke and the Duchess in this poem with their counterparts in "My Last Duchess" (hints on pp. 47, 49, 51).

Who is assumed to be the speaker in "A Grammarian's Funeral," and what is his attitude toward the dead grammarian? Note important bits of explanation (pp. 396, 397). What, in brief, was the grammarian's philosophy of life?

Note the kind of details that contribute to produce the effect of mystery and horror dominating "Childe Roland to the Dark Tower came." See suggested explanations of the poem (pp. 397, 398).

Who is the speaker in "How It Strikes a Contemporary"? What details as to the poet here described can be applied to Browning (subject to changes of situation, etc.)?

Sum up briefly the action leading to and accompanying "Fra Lippo Lippi." Are the bits of song always appropriately inserted? Note the frequent references—sort of asides—to the people assumed to be listening. What are we told about Fra Lippo's past? What ideals for painting are expressed (pp. 207, 210)? What is Fra Lippo's general philosophy of life (p. 211)?

What are the main facts as to the painter and his wife, to be read between the lines of "Andrea del Sarto"? How is the nature background of this poem in harmony with its spirit? Find evidences of the central theme of the poem as

stated on page 42. What line and a half expresses the gist of it?

Find specific examples in "The Bishop Orders his Tomb," etc., of the various characteristics of the Renaissance spirit mentioned by Ruskin (p. 405).

What reason does Cleon assign for inclining to believe in a future life? What, nevertheless, is his attitude toward Paul?

What is the metrical form of "One Word More"? Pick out the most important things Browning tells in this poem as to his artistic aims and methods. By what comparisons is the strength of his feeling toward Mrs. Browning accentuated?

Study the "argument" of "Abt Vogler" (pp. 409, 410). What is Browning's idea as to the power and influence of music? Compare this poem with others by Browning ("Rabbi Ben Ezra," "Epilogue to Asolando," etc.) as an expression of optimism. Are its rhythmical characteristics appropriate to the supposed speaker?

Summarize the most important teachings, especially as to the "conduct of life," found in "Rabbi Ben Ezra." Find parallels in other poems of Browning. Is this a highly poetical poem in spite of its strong didactic element?

Explain how the quotation at the beginning of "Caliban upon Setebos" really expresses the central idea of the poem. What peculiarities of language are intended to indicate the half-brutish nature of Caliban? How does Caliban's attitude toward Setebos change, and why? Note the extremely skillful use of details as to little natural phenomena.

Point out contrasts between "Prospice" and Tennyson's "Crossing the Bar." Are these contrasts typical of the two poets?

Note the explanation of "House" and "Shop" (p. 416), as applied to Browning himself and to Shakspere.

Are the variations of meter in "Hervé Riel" aids to the smooth flow of the narrative? What is to be said of this poem in the matter of vividness?

Who was Pheidippides—just what did he accomplish? Point out some of the most important devices used in the poem about him, to secure vividness and swiftness.

Is "Muléykeh" an effective narrative? Give reasons.

Get together and compare all the poems that refer directly to Mrs. Browning. To Browning himself. Sum up his estimates, and discuss their truth.

PIPPA PASSES:

Note variations in meter in the Introduction. What variations in subject matter and spirit of the poetry do they mark?

Is there any attempt to make Pippa's language appropriate to the sort of person she is?

Does she show any unreasonable amount of knowledge of "Asolo's four happiest ones"?

How much of an idea do we get of the past history of Ottima and Sebald: of their nationality, personality, etc.? How do we get this idea? How does Pippa's song affect them? What is their fate?

Pick out the main details as to the deceit practiced on Jules—the reason for it, the principal

results (e. g., p. 341), etc. What is Phene's attitude toward Jules? His first impulse on learning of the deceit? How does Pippa's song affect him, and why? What does he then do?

From what purpose does Luigi's mother almost dissuade him, and by what arguments? How and why does Pippa's song influence him (p. 424)? What does he escape by going away?

What is the situation as between the Bishop and the Intendant, and its relation to Pippa (see p. 425)? What effect has her song and why?

What is the effect of Pippa's holiday on herself?

Point out two or three of the most beautiful figurative passages in the poem. Can you choose any particular passage as the strongest, dramatically, in the poem?

What critical estimates have been made of *Pippa Passes* (p. 18)?

Theme Subjects

1. The life of Browning (pp. 7 ff.).
2. The Brownings in Italy (pp. 22 ff.).
3. The historical setting of the "Cavalier Tunes" (p. 381).
4. Discussion of the applicability of "The Lost Leader" to Wordsworth (pp. 381, 382).
5. A paraphrase of "How they brought the good news" (pp. 73-75).
6. Venetian society at the time of Galuppi (pp. 385, 386).
7. Browning's main views as to the painter's art (pp. 91, 200, 213, etc.).
8. Italy or England?—Browning's preference (pp. 99-104).
9. How David restored Saul—a simple narration (pp. 105 ff.).
10. Nature pictures in "Saul."
11. Allusions to Mrs. Browning in the poems (pp. 126, 239, 274, 310, etc.).
12. Character sketches of the Duke and the Duchess (pp. 135, 136).
13. A fully developed story of the Duke and the Duchess.
14. Retell the story of "The Pied Piper of Hamelin" (pp. 141 ff.).
15. Character sketches of Fra Lippo Lippi and Andrea del Sarto (pp. 200-222).
16. Browning's knowledge of music (pp. 88, 247, etc.).
17. An explanation, in plain terms, of the thought of "Caliban upon Setebos" (pp. 260-70).
18. The stories of Hervé Riel, Pheidippides, Mulèykeh (pp. 282, 295, 302).
19. The stories of Asolo's "four happiest ones." (Probably four themes.)
20. How Pippa influences each.
21. Character sketch of Pippa.

Selections for Class Reading

1.—"The Lost Leader" (pp. 72, 73).
2.—"How they brought the good news" (pp. 73-75).
3.—"Meeting at Night" and "Parting at Morning" (p. 78).
4.—"Love among the Ruins" (pp. 81-83).
5.—"A Toccata of Galuppi's" (pp. 88-91).
6.—David's songs before Saul (pp. 107-11).
7.—The climax of "Saul" (pp. 120-25).
8.—"My Star" (p. 126).
9.—"Incident of the French

Camp" (pp. 133, 134).
10.—"My Last Duchess" (pp. 135, 136).
11.—"The Pied Piper of Hamelin" (pp. 141-52).
12.—Del Sarto's lament (pp. 213-17).
13.—"Abt Vogler" (pp. 247-52).
14.—"Rabbi Ben Ezra" (pp. 253-60).
15.—"Prospice" (p. 272).
16.—"Hervé Riel" (pp. 282-88).
17.—"Epilogue to Asolando" (p. 314).
18.—Pippa's dawn song (pp. 315-19).
19.—Pippa's lyrics (pp. 331, 365, 372).
20.—Jules to Phene (pp. 339-43).
21.—Pippa's good night (pp. 373-77).

SESAME AND LILIES. John Ruskin. Edited by James Weber Linn, A.B., Associate Professor of English, the University of Chicago. Chicago: Scott, Foresman and Company. pp. 160. 25 cents.

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Helps to Study

RUSKIN'S CAREER:

When was Ruskin born? What were the station and the character of his parents (p. 10)?

To what circumstances of Ruskin's youth may prominent characteristics of him as a man and a writer be attributed (pp. 12 ff.)? Note especially the nature of the chief reading of his youth, and illustrate its influence upon his writings (p. 12).

Tell something of Ruskin's early travels and their effect upon him (p. 15).

Where did Ruskin receive university training, and what were the most noteworthy events of his university life (pp. 16, 17)? What relations did he later have with the university (p. 24)?

What was Ruskin's first book and when was it published (p. 17)? What was its main purpose? Note Ruskin's later attitude toward his early work, and his reason for it.

What important books on architecture did Ruskin write, and what were the fundamental principles he laid down for great architecture (p. 20)?

When did Ruskin turn from art criticism (p. 22)? Why? Into what field of work? What were his most important contentions (pp. 22 ff.)?

What were the main occupations of his later life (pp. 24 ff.)?

When did he die?

Perry Picture 102 is a portrait of Ruskin.

SESAME AND LILIES—GENERAL QUESTIONS:

When was *Sesame and Lilies* written? For what purpose or purposes? What is its position among Ruskin's works (p. 23)?

Make an outline of each of the

lectures, amplifying the hints as to logical structure given on pages 31 ff. of the editor's Introduction.

What is the meaning of the titles of the separate lectures? Of the title of the whole book? What criticism may be made of the titles? What defense of them? Where does Ruskin explain or defend them? What do you think of the explanation or the defense?

What are the main points in the Preface of 1882 (pp. 39 ff.) as to the persons for whom *Sesame and Lilies* was intended, and its relations to Ruskin's principal teachings? Comparison of this Preface with that of 1871 is interesting.

Do you find any hint in these lectures of Ruskin's fundamental art principles: that art must be true to the facts of nature, not to the conventionalities of previous art; that aesthetics and ethics are vitally related, good art being possible only to an artist who is morally good?

Point out examples in *Sesame and Lilies* of Ruskin's views of political economy: that the whole competitive system is wrong, and machinery harmful rather than useful.

What indications of intended oral delivery are there in the lectures? Note the effort made by the lecturer to get himself and his audience on a common footing; the frequent rhetorical questions, etc. Are the sentences short enough for comprehension by an ordinary hearer?

Pick out some of the most eloquent passages (as sections 41, 42, 68, 92, etc.), and make a detailed study of them such as Ruskin himself makes of the passage from *Lycidas* (see 20 ff.). Can you account in every case for the peculiar effectiveness you find?

Note the most striking uses of satire or irony that you find. What are the principal objects of the satire?

Point out some of the most effective concrete examples by which Ruskin makes his points.

Illustrate the various characteristics of Ruskin's style as described in the editor's Introduction (pp. 29 ff.). Examine some of the longest sentences you find, and decide whether or not they are clear. Is the grammatical construction ever obscure or even faulty? (See, for example, an error in section 33.)

Where do you find balance and antithesis used notably? Compare these lectures in this respect with "Work" in *The Crown of Wild Olive,* or with essays by Macaulay.

Note striking figures of speech (as in section 43). Are they characterized mainly by beauty or by strength?

QUESTIONS ON DETAILS:

State the main point of Ruskin's comment on the popular desire for "advancement in life" (sections 2-5).

What is the purpose and the effect of the direct appeal to the audience in section 5? Can anything definite be assumed from the action of the audience?

Compare Ruskin's general comments on books (sections 6 ff.) with Bacon's *Essay*—"Of Studies," or with Milton's *Areopagitica.*

What is the main division Ruskin makes of books (sections 8 ff.)?

The basis of his distinction? What are the principal kinds of books in the respective classes?

What very important principle for reading and interpretation and criticism is contained in section 13?

What are the most important considerations in Ruskin's discussion of words (sections 15 ff.)? Compare the treatment of diction in a text-book on rhetoric; for instance, Chapters XII, XVIII, in Herrick and Damon's *New Composition and Rhetoric.*

What is the purpose and effect of the long discussion of the passage from *Lycidas* (sections 20 ff.)? Compare with the notes on *Lycidas* in the Lake Classics edition of Milton's *Minor Poems.*

Comment on section 25 as a paragraph. Has it unity? If so, under what topic? Study other long paragraphs in a similar way. How about the short paragraphs in section 22? What is their purpose?

What is Ruskin's attitude toward feeling, or "passion, or 'sensation'" (section 27)? Note illustrations of this attitude in his own life.

Sum up Ruskin's most important criticisms of the English nation and the English people as individuals (as in section 31, etc.). What specific activities are criticised?

What important views on religion do you find expressed (as in section 37)? Can you account for them in what the editor says about Ruskin's early training (pp. 11 ff.)?

What interesting comment does Ruskin make on his own work (section 47)?

What important views of war are expressed (as in sections 47, 48, etc.)? Compare with the lecture on "War" in *The Crown of Wild Olive.*

What erroneous notions as to the relations of men and women does Ruskin especially criticise (as in section 54, etc.)? Compare Tennyson's views in *The Princess* with Ruskin's.

Summarize the important comments on Shakspere (sections 56 ff.), and on Scott (sections 59 ff.). What other important authors does Ruskin mention or quote? For instance, note the important comment on Wordsworth in section 70.

What is Ruskin's attitude toward chivalry; toward romance?

Outline the course of education Ruskin suggests for girls (sections 72 ff.). Wherein chiefly does it differ from the education he recommends for boys?

Theme Subjects

1. Ruskin's life (pp. 9-25).

2. Ruskin's childhood (especially in relation to his later life and work; pp. 9-15).

3. Ruskin's work in art criticism (including architecture; pp. 16-21).

4. Ruskin's economic and social work (pp. 21-24, 27-29; with reference also to the expression of his views in the book studied).

5. Discussion of the merits and demerits of the titles of the separate lectures and of the work as a whole (pp. 47, 107, etc.).

6. Brief outlines or condensed summaries of the two lectures (amplifying the editor's hints on pp. 30, 31).

7. Minute discussion of a short

passage from some poem studied in the course (similar to Ruskin's discussion, pp. 60 ff.).

8. What Ruskin thinks of novels and novel-reading (pp. 49, 129 ff.).

9. Does America to-day despise literature, science, art, nature, compassion (pp. 77-91)? Discuss, relative to your own city, any or all of Ruskin's charges.

10. Amusements of which Ruskin disapproves (pp. 91, etc.). (A defense, or a criticism, of his attitude toward some specific amusement might be attempted.)

11. Themes developing and explaining, or criticising (cf. p. 157) Ruskin's comments on some of the characters from Shakspere and Scott; e. g., Orlando, Rosalind, Ophelia.

12. How girls should be educated, according to Ruskin (pp. 122 ff.). Compare your own education.

13. Comparison of Ruskin's view of the true position of woman in society with the view of Tennyson as expressed in *The Princess* (pp. 119-22, 137 ff.).

14. The objects of satire in these lectures.

Selections for Class Reading

1.—The choice of friends (pp. 46-48).

2.—What is a "true book" (pp. 49-52).

3.—Intensive reading (pp. 55-57).

4.—Passion, or "sensation" (pp. 71-73)

5.—Characteristics of a "gentle nation" (pp. 77-84).

6.—Treatment of the poor (pp. 88-91).

7.—The public craving for amusement (pp 91-94).

8.—True greatness in life (pp. 94-99).

9.—The purpose of the lecture "Of Queens' Gardens" (pp. 106-8).

10.—Shakspere's women (pp. 108-11).

11.—Scott's women (pp. 111-13).

12.—Other great women in literature (pp. 113-16).

13.—Chivalry toward women (pp. 117, 118).

14.—Differences between men and women (pp. 120-22).

15.—The first duty in the education of women (pp. 122-26).

16.—Differences between education for girls and for boys (pp. 127-33).

17.—The help of nature in education (pp. 133-35).

18.—Woman's duty in the state (pp. 137, 138).

19.—Woman's influence (pp. 140-46).

CRANFORD. By Mrs. Elizabeth Gaskell. Edited by Albert Elmer Hancock, Ph.D., Professor of English in Haverford College. Chicago: Scott, Foresman and Company. pp. 278. 35 cents.

CONTENTS.

INTRODUCTION.
I. Mrs. Gaskell's Literary Career.
II. Cranford.
III. Chronological Outline.
IV. Bibliography.
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Helps to Study

MRS. GASKELL'S CAREER:

Under what conditions did Mrs. Gaskell first come into prominence (pp. 9, 10)? What noted Englishmen were on the same side with her?

Where did she live, mainly, and how did she spend her life?

When and by what means did she become a prominent figure in literature (p. 11)? What are the main characteristics of her first book?

From the editor's descriptions of Mrs. Gaskell's books, what should you think of their applicability to labor problems at the present time?

Wherein is her greatest power said to lie (p. 13)? What did she write besides novels (pp. 14, 15)? What is her rank in literature (p. 16)?

CRANFORD—DETAILS:

Does the beginning rouse interest—curiosity? Is there any device to attract attention?

Is the story about the Alderney cow (p. 37) in harmony with the tone of the rest of the book? Or does it seem too farcical?

What element of irony is there in the controversy about the *Pickwick Papers* (pp. 42-44)? (Note, by the way, that *Cranford* was published in a magazine edited by Dickens.)

Observe the quietness and restraint with which tragedy is handled (pp. 54, 59). Do you find laughter near tears—as often in real life?

Does the sentence, "And *now* I come to the love affair" (p. 73), indicate that there really has been incoherence or digression? Any lack of interest?

What is accomplished for Miss Matty Jenkyns' story (which gradually is recognized as the chief one in *Cranford*) in Chap. V?

What important element of preparation is there in Chap. VI?

Note the incoherent jumble on page 157—the same sort of thing that appears in the talk of some of the rustic characters in *Silas Marner*.

What prominent and common trait of human nature does the development of the burglar scare (pp. 169 ff.) show? Is the direction that suspicion takes natural?

Note the odd ways of remembering things on page 205. Are they nevertheless natural?

Is Miss Matty's action in the matter of the bank-note (p. 222) made to appear natural?

Note the similarity in the situa-

tion of Miss Matty after the failure of the bank, and of Hepzibah Pyncheon (in *The House of the Seven Gables*); also note the marked differences in character and in the consequent attitude of the public.

Trace the various hints that have their culmination in the return of Peter Jenkyns.

CRANFORD—GENERAL CONSIDERATIONS:

When and where was *Cranford* first published (p. 17)? What was the general estimate of the book at first?

What actual place is the original of *Cranford* (p. 18)? Note the way in which later writers, by the use of local color somewhat as it is used in *Cranford*, have made other villages famous—e. g., Thrums in Mr. Barrie's books, and Drumtochty in Dr. Watson's.

Is *Cranford* really a novel (p. 18)? With what work may it be especially compared? Is the chief interest in the characters or in events? Note the general sketchy, episodic quality. How are the various episodes knit together? Is there a growth of complication in the story? A plot-center or climax?

Trace the different minor stories that are involved—such as the story of Captain Brown, of "Poor Peter," of Martha and Jim Hearn, of Signor Brunoni, and any others you find. Are they all sufficiently related to what must be regarded as the main story, that of Miss Matty Jenkyns? Are all of them finished satisfactorily?

Are there any events that come as surprises? Or have they all been forecasted and prepared for?

To what extent is the book satirical? What is the character of the satire?

What is the range of society presented? Make a list of the different occupations or stations in life portrayed. Do we get an impression of practically the whole village? Is it realistically presented—was the author's "eye on the object"?

Are there any inconsistencies in character portrayal? Any points at which a character seems unreal or unnatural? Any striking character-contrasts?

Note the indirectness and casualness of most of the characterization — the characterization built up gradually by suggestion, and by an accumulation of details of various kinds.

Does the purported narrator, Mary Smith, incidentally characterize herself to any great extent?

Note literary allusions—especially to Dickens and Tennyson (pp. 42, 83, etc.), who rose to fame only a short time before *Cranford* was written. Are these allusions sincerely appreciative? How about the allusions to Dr. Johnson?

Discuss the editor's estimate of *Cranford* (pp. 25-28). Note the resemblance (which he does not mention) to the work of Jane Austen.

Does the comic or the serious element predominate? Are the two ever incongruously mingled?

Is there anything particularly noteworthy about the style of the book; or is it just quietly and unobtrusively adequate?

Theme Subjects

1. Sketch of Mrs. Gaskell's life and work (pp. 9-16).

2. Industrial conditions in England in her time.

3. Comparison of labor conditions now with those presented in her stories.

4. What *Cranford* lacks of being a novel (develop points suggested on p. 18).

5. Description of a village which the student knows, resembling Cranford.

6. Comparison of Cranford and Thrums (see Barrie's *A Window in Thrums, The Little Minister, Sentimental Tommy,* etc.).

7. Character sketches of Miss Matty Jenkyns, her older sister, Miss Pole, Mrs. Jamieson, the purported narrator of the story. (Hints for beginnings on pp. 20-22, but use mainly the persons' own words and actions in the story.)

8. Narratives of different parts of the story that have each a certain completeness; e. g.:

Miss Matty's story (both the love story and the loss of fortune).

Captain Brown's story.

"Poor Peter."

"Signor Brunoni."

Martha and Jim Hearn.

Lady Glenmire's story.

And so on—if you find others.

9. Dramatizations of such scenes as the visit of Miss Matty at Mr. Holbrook's (pp. 77 ff.); Mrs. Jamieson's party (pp. 147 ff.); the meeting in aid of Miss Matty (pp. 241 ff.).

10. Literary criticism in *Cranford*—implied or expressed opinions of Dr. Johnson, Dickens, Tennyson, for example.

11. An account of a burglary scare of the present day (see pp. 169 ff.).

12. The rôle of men in *Cranford.*

Selections for Class Reading

1.—The Amazons of Cranford (pp. 31-33).

2.—Captain Brown (pp. 35-39).

3.—A literary controversy (pp. 42-44).

4.—Miss Jenkyns as a letter writer (pp. 48-50).

5.—A death bed (pp. 58, 59).

6.—The servant question in Cranford (pp. 67-71).

7.—The visit to Mr. Holbrook (pp. 77-86).

8.—Petty economies (pp. 93-96).

9.—Peter's departure (pp. 112-17).

10.—Making up a party (pp. 126-29).

11.—The burglary scare (pp. 169-72, 178-80).

12.—Miss Matty on marriage (pp. 195-98).

13.—The bank-note (pp. 220-23).

14.—Martha's offer (pp. 237-40).

15.—Helping Miss Matty (pp. 242-49).

16.—The Aga Jenkyns (pp. 261-67).

ELIA. By Charles Lamb. Edited for school use by George W. Benedict, Ph.D., Associate Professor of English, Brown University. Chicago: Scott, Foresman and Company. pp. 339. 35 cents.

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1. Lamb's Life and Works.
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CHARLES LAMB:

What was the station of Lamb's family (p. 9)? Note where members of it are described in these *Essays* (pp. 168 ff, etc.).

What was the principal school he attended, and who were his more important schoolmates (p. 10)? At what age did he leave school?

What was his principal employment (p. 11) and for how long? What was his attitude toward it?

With whom did Lamb live nearly all his life, and why (p. 14)? Why did he never marry (p. 18)? Note allusions to his love affair, as in "Dream Children" (pp. 199 ff.).

Note the long list of Lamb's friends (p. 17), and the extent to which they represent nearly the whole literary life of the period.

What was Lamb's attitude toward the country (p. 16)? Contrast that of Wordsworth and Coleridge and other romanticists.

What different kinds of literary work did Lamb do before he found his particular forte (pp. 20-22)? In what work did he collaborate with his sister?

What was the purpose and the significance of Lamb's *Specimens of . . . . . Dramatic Poets* (pp. 24-26)?

When and under what circumstances did Lamb get started as an essayist (p. 26)? Note the origin and progress of the *Essays of Elia.*

THE ESSAYS OF ELIA IN DETAIL:

"The South-Sea House"—What was the "famous Bubble" (p. 287)? Why was the company kept up? When had Lamb worked there, and how long (p. 11)? Note statements that are untrue of Lamb himself, and hence misleading as to authorship (pp. 45, 47, 288, etc.). What do you think of the ending of this essay? Is there any inartistic sense of incompleteness?

"Oxford in the Vacation"—Note the sketch of "G. D." as a typical scholar. Compare Chaucer's Clerk. What is to be said of the mixing of "you" and "thee" in the second paragraph (p. 55)? Note reflections of Lamb's feeling as to his lack of a University education.

"Christ's Hospital Five-and-thirty Years Ago"—What devices are there to conceal authorship in this essay? Who was the "poor friendless boy" in whose person Lamb speaks (p. 65)? Note especially the estimate of Coleridge in this essay. What about the ending—is it unduly abrupt?

"The Two Races of Men"—Note again the allusions to Coleridge. What serious thought is

there back of the whimsicalities of this essay?

"New Year's Eve"—Why is there such a homily on death here? What is the effect of Lamb's allusions to his own past, his love affair, etc.? Has the poem cited from Cotton (pp. 94, 95) real poetic quality? Does it deserve Lamb's comment?

"Mrs. Battle's Opinions on Whist"—Are there any serious merits in the defense of gambling (p. 103)?

"Valentine's Day"—Do Lamb's comments indicate much difference between the observance of Valentine's day in his time and now?

"A Chapter on Ears"—Note the error as to Defoe (p. 305). How seriously is this essay to be taken? Apply it to present-day music. Why was the "P. S." (beginning p. 115) omitted in the collected edition of the *Essays*? What is the point of this? Is it really unfriendly to Hunt?

"All Fools' Day"—This essay depends to even an unusual degree on a background of literary and historical knowledge on the reader's part.

"A Quakers' Meeting"—Would Lamb find reasons for similar comments on this subject now? What peculiarities of the sect that still survive does he mention?

"The Old and the New Schoolmaster"—Was Lamb really deficient in range of information and interest, as pretended (pp. 127 ff.)? Do you get any valuable notions about education from this essay—notions of value to-day? If so, what? What is the gist of Lamb's contrast between the old and the new schoolmaster? Discuss the merits of the contention near the top of page 135. What ground is there for the implication as to Lamb's work near the top of page 136?

"My Relations"—Study the discussion of "J. E." as a character sketch. Note the art allusions in this essay.

"Mackery End, in Hertfordshire"—Study also the discussion of "Bridget Elia" as a character sketch. Note the self-revelations of this essay.

"Imperfect Sympathies"—How seriously is Lamb's estimate of the Scotch to be taken? Of the other classes here discussed? Compare, as to Quakers, pages 121 ff.

"The Old Benchers of the Inner Temple"—What appropriateness has the quotation from Marvell (p. 165)? What poetic merits? What notions of Lamb's father are gained from this essay (as "Lovel," pp. 168 ff.)?

"Witches and Other Night-Fears"—Note uses of the superstition as to waxen images (p. 177) in Rossetti's "Sister Helen" and in Hardy's *Return of the Native*. Discuss the merits of the criticism by Southey (mentioned p. 319).

"Grace Before Meat"—Criticise or defend Lamb's comment on this essay, quoted at the top of page 320.

"My First Play"—Note the significance of the mentions of Sheridan (here and elsewhere).

"Dream-Children: A Reverie"—Divide this into paragraphs. Is there any good reason for making it all one paragraph? Compare Kipling's "They."

"On Some of the Old Actors"—How many of the actors and plays mentioned here had you ever heard of before? What

principles as to acting may be drawn from this essay?

"Distant Correspondents"—What real difficulties are brought out, in an exaggerated way, in this essay? Note the number of the word "news" (near top of p. 220). What are the most important qualities of a good letter, according to Lamb?

"On the Artificial Comedy of the Last Century"—What is the most important critical idea here? Discuss the view Lamb takes. Is it possible for us to think of anything that we see or read as a play, as if it were quite remote from real life? Note the erroneous judgment as to a play of Sheridan's (p. 231).

"The Praise of Chimney-Sweepers"—Note an allusion to Wordsworth's "Ode on . . . Immortality" (top p. 248).

"A Complaint of the Decay of Beggars in the Metropolis"—What sound idea is there in this essay; what real use, to human nature, of beggars? Compare Wordsworth's "Old Cumberland Beggar."

"A Dissertation upon Roast Pig"—What well marked parts are there here? Which seems to you most interesting and effective?

"A Bachelor's Complaint of the Behavior of Married People"—Sum up the serious criticisms to be found back of the whimsicality of this essay.

"Modern Gallantry"—How much of this can be applied at the present time?

THE ESSAYS OF ELIA, GENERAL MATTERS:

Pick out in the Essays the most notable examples of the different qualities mentioned in pages 31 ff.; e. g.:

a) Humor (pp. 108 ff., 261 ff., etc.; note the distinction from wit, p. 31);

b) Tenderness (pp. 89 ff., 199 ff., etc.);

c) "Intimate personalness" (examples almost everywhere).

Classify the Essays read in any way that seems proper (e. g., personal reminiscences, character sketches, criticisms, etc.). Can any of them be called short stories? Which come near to being short stories? What do such lack?

Pick out an Essay that seems particularly notable for pathos, and try to discover how the pathos is secured, its qualities, etc. Is it natural, quiet, exaggerated, self-conscious?

What seems to you most striking about Lamb's humor? How is it secured? Is it mainly in thought or in style?

Find a number of examples illustrating Lamb's fondness for the quaint prose writers of the seventeenth century—examples not so much of allusions to these writers as of their influence on Lamb's style, in choice of words, sentence structure, figures, etc. What author's works do you find most frequently alluded to or quoted?

Do you find rigidity of logical structure in any of the Essays read? That is, is the plan ever prominently in view? On the other hand, do you find any incoherence or lack of clearness in the order?

Study the sentence structure. Note how loose and rambling sentences frequently are. What defense may be made for such sentences?

Pick out the unusual words, or words used in an unusual way, on any page. Try substituting

other words, and note if your substitute in any case seems as effective as the original.

Examine Lamb's figures of speech with care. Do you find them frequent? Are they taken more from nature or from human life? Do you find that they reveal Lamb's liking for the city in preference to the country?

Theme Subjects

1. Lamb's life (pp. 9-19).

2. Lamb in business. (Something about the positions he held, the companies he worked for, etc.; or, more imaginatively, an account of a typical day's work somewhat as he might have written it himself.)

3. Character sketches, as gleaned from the Essays, of the following:

Lamb himself (may be divided according to different elements of his character, if the whole subject seems to present too much material);

"Bridget Elia" (pp. 146 ff.);

"James Elia" (pp. 140 ff.);

Coleridge (pp. 79, 84-87);

"Mrs. Battle" (pp. 96 ff.).

4. An imaginary talk between Charles and Mary Lamb about some play or some character of Shakspere.

5. A theme on persons associated with the writer in an office, or in school, or at home; somewhat after the manner of Lamb on pages 48 ff.

6. A visit to Oxford or Cambridge in vacation to-day (pp. 55 ff.).

7. Reminiscences of the student's first school, or first day in school (pp. 64 ff.).

8. What Lamb would have thought of a New Year's eve in Chicago (or some other American city). See pages 87 ff.

9. What Mrs. Battle would think of auction bridge, or some other present-day game of cards (pp. 96 ff.).

10. A Quaker meeting the student has attended (pp. 121 ff.).

11. Lamb's recollections of his father (pp. 168 ff.).

12. Your own commonest dream or nightmare or childish superstition. (Cf. pp. 177 ff.)

13. Your own first play (pp. 194 ff.).

14. An ideal letter (pp. 219 ff.).

15. An imaginary account of the origin of some favorite dish, somewhat after the manner of Lamb (pp. 261 ff.).

Selections for Class Reading

1.—The old South-Sea House (pp. 45-48).

2.—Reminiscences of Christ's Hospital (pp. 64-68).

3.—Coleridge (pp. 79, 84-87).

4.—Borrowers and lenders (pp. 80-82).

5.—New Year thoughts (pp. 87-93).

6.—Lamb's ear for music (pp. 108-112).

7.—"A Quakers' Meeting" (pp. 121-27).

8.—Thoughts about schoolmasters (pp. 131-36).

9.—Lamb's brother (pp. 140-46).

10.—"Bridget Elia" (pp. 146-49).

11.—Lamb's view of Scotchmen (pp. 154-57).

12.—"Night-fears" (pp. 178-84).

13.—"Dream - Children". (pp. 199-204).
14.—On chimney-sweeps (pp. 241-46).
15.—On beggars (pp. 252-55).
16.—The origin of roast pig (pp. 261-65).
17.—"Modern Gallantry" (pp. 281-83).

THACKERAY'S ENGLISH HUMORISTS. Edited and annotated by J. W. Cunliffe, D.Lit., and H. A. Watt, Ph.D., of the University of Wisconsin. Chicago: Scott, Foresman and Company. pp. 271. 30 cents.

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For questions in relation to Thackeray's life, see p. 179 above.

THE LECTURES IN GENERAL:

How was Thackeray qualified for this series of Lectures?

Why does he prefer to speak mainly "of the men and of their lives, rather than of their books" (p. 35)? Examine the proportion of different Lectures in this respect.

In what sense does he use the term humor (pp. 36, 220)? Consider the appropriateness of applying the word humorist to all the men discussed.

Observe occasional corrections of inaccuracies in statement of historical facts, in the Notes (pp. 239 ff.); and test the fairness of Thackeray's judgments in accordance with hints on page 29.

Are the moral qualities of the persons discussed overemphasized in comparison with their literary qualities?

In what ways is the style of the Lectures adapted to oral delivery? What characteristics of style are thus accounted for?

Find examples of eloquence of the sort mentioned on page 30.

Note contemporary references, especially to Dickens (pp. 170, 198, 233, etc.), and whatever others you find.

What do you think of Thackeray's familiar way of calling Steele "Dick", Prior "Mat", etc.? Do you find that he discriminates in this matter, failing to be so familiar with the names of some of the men discussed? Can you suggest reasons?

Examine the structure of the different lectures, noting questions as to unity, transitions, proportion, effectiveness of beginnings and endings, etc. Some specific hints will be found in the detailed questions below.

SWIFT:

Perry Picture 77 is a portrait of Swift.

What do you think of the test question which Thackeray asks on page 38? How does he answer it? Do you agree with his estimates of the various men he mentions? What great men would you add to the list? For example, would you add

Milton? Is this sort of test fair?

What is said to have been the dominant note of Swift's character (p. 40)?

Why does Thackeray call Swift more English than Irish (p. 42)? See if you can find other reasons besides those mentioned.

Note what it is most important to remember about the character of Temple and Swift's relations with him.

What reasons are assigned for mistrusting Swift's religion (pp. 49 ff.)?

Is there any unfairness in Thackeray's presentation of Swift's *Modest Proposal* (p. 52)? Look up elsewhere a statement of Swift's purpose in writing this work.

Note the use of the word "roasting" in about its present slang sense (p. 53).

What is the central idea and purpose, according to Thackeray, of Swift's best known work (p. 56)? What element or source of humor in it does he particularly praise (p. 54)?

What is to be gleaned, as to Swift's character, from his relations with women (pp. 58 ff.)? Do you interpret his attitude toward Stella as Thackeray does?

In this lecture as a whole, are enough facts given to make it all clear?

CONGREVE AND ADDISON:

Just what relation has the opening of this lecture to its precise subject? What contrast does Thackeray bring out between University opportunities in the eighteenth century and his own day (pp. 65, 66)? What are the conditions now in this respect?

In what estimation was Congreve held in his time (pp. 68-69)? What are the chief characteristics of the comedy of Congreve and his contemporaries? Compare Lamb's treatment in his essay "On the Artificial Comedy of the Last Century" (*Essays of Elia*, pp. 226-41).

What do you think of Congreve's lyrics (pp. 75-77)?

How would you sum up Thackeray's estimate of Congreve? Does it impress you as being fair? Test by detailed examination the justice of Thackeray's main distinctions among Swift, Congreve, and Addison.

In connection with the portion of this lecture on Addison, note the reference to *Henry Esmond* (p. 249), and compare also Macaulay's *Essay on Addison* (p. 175 of this Manual) and the Introduction to the *De Coverley Papers* in the Lake edition. How does Thackeray's estimate compare with Macaulay's?

STEELE:

Does Thackeray answer the questions with which he begins this lecture (p. 92)? How are they made pertinent to what he later says about Steele?

What advantages does Thackeray say fiction has over history (pp. 93, 94)? What of the power of the *Tatler* and the *Spectator* to revivify a past age?

Why is there so much attention to the matter of Lord Mohun (pp. 97-99)? Note also this nobleman's appearance in *Henry Esmond*. Is the transition to Steele (p. 100) really made coherent? (See also p. 97.) What, in general, do you think of the proportion of this lecture?

How true is the middle paragraph

on page 105? Test it as thoroughly as you can. Does Thackeray do justice to Steele? How does he compare with Macaulay in this regard? See also the portrait of Steele in *Henry Esmond* (reference on p. 255).

Note the discussion of Steele in relation to women (p. 110) as compared with Addison in relation to women (p. 88).

What is Thackeray's opinion of the letters of great men (p. 111)?

Compare the improvidence of Steele (pp. 113 ff.) with that of Goldsmith, for which see Irving's *Life of Goldsmith* (pp. 108 ff. of this Manual).

Wherein, according to Thackeray, does the chief charm of Steele's writing consist (p. 116)?

What do you think of the appropriateness of the ironical conclusion as to our time (p. 127)?

PRIOR, GAY, AND POPE:

With what other poets does Thackeray compare Prior (pp. 130-32), especially what nineteenth century poet?

What do you think of the taste of the comparison of Gay to a dog (p. 133)? What is the significance of his relations to Swift and to Pope?

How does Thackeray rank Pope among the writers he discusses (p. 138)? (On Pope see also p. 84 of this Manual.)

What faults and what merits of Pope's letters are mentioned (pp. 140-42)?

Note the main points as to the relations of Pope and Addison (pp. 144 ff.) and compare Thackeray's discussion of this matter with Macaulay's.

Test the accuracy of Thackeray's exalted view of Pope's personality (especially pp. 151 ff.). What do you think of the estimate of the quotation on page 157?

What influence is Pope said to have had on the status of authors, and why (p. 156)?

HOGARTH, SMOLLETT, AND FIELDING:

Is the transition from the introductory paragraph to Hogarth good (p. 159)?

Why does Thackeray give so many specific details as to Hogarth's pictures (pp. 160 ff.)? Why dwell on the changes since Hogarth's time? Wherein does he find the pictures valuable to a student of history (p. 166)?

Note the discussion of Hogarth's interests and manner of life (pp. 170-72).

What reflections of Smollett's life are found in his novels (pp. 172, 173)? Why do you think Thackeray devotes so little space to Smollett? Is this allotment fair?

Note the transition to Fielding (p. 173). Don't you find it better than many other transitions in the book?

What were Fielding's principal good and bad qualities (pp. 176, 177)? How does Thackeray account for his attitude toward Richardson?

What is Thackeray's estimate of *Tom Jones*? Of the hero of that book (pp. 180 ff.)? His general estimate of the genius of the author (p. 183)?

STERNE AND GOLDSMITH:

Observe the general satiric tone of the treatment of Sterne. What reasons do you find for it? (Especially the affectation noted on p. 192.)

What is Thackeray's general at-

titude toward Goldsmith (p. 199)? Compare Irving's in his *Life of Goldsmith* (see pp. 108 ff. of this Manual).

Note a resemblance between Goldsmith and Fielding (p. 205).

What assertion as to the literary life (p. 208) may be applied to Thackeray himself?

Does any reason appear in this lecture for pairing off Sterne and Goldsmith?

CHARITY AND HUMOR:

Note the occasion for this additional lecture (pp. 269, 270). What relation does it bear to the others?

How does Thackeray define humor (p. 220)?

Examine and discuss Thackeray's comments on himself (p. 233); on Hood (p. 234); on Dickens (p. 235).

Theme Subjects

For subjects on Thackeray see page 180 above.

1. An imaginary newspaper review of one of the Lectures, with comment also on Thackeray's appearance and manner (pp. 17-20).

2. Brief biographical sketches of the authors discussed; or especially Swift, Addison, Steele, Pope, Fielding, Goldsmith. These should involve selection of the main facts as to each, uninfluenced by Thackeray's treatment except that they should furnish clear background for his comments.

3. Swift and Stella (pp. 58 ff.).

4. *Gulliver's Travels* (the plan of the book, the characteristics of the principal nations that Gulliver visits, the gist of the satire, etc.).

5. Discussion of the fairness of Thackeray's view of Swift (or of Steele, Pope, Sterne—any one of the men treated).

6. Comparison of Thackeray's view of Restoration comedy (pp. 69 ff.) with Lamb's (*Essays of Elia*, pp. 226-41).

7. Comparison of Thackeray's view of Addison with Macaulay's, or Thackeray's view of Goldsmith with Irving's. (References to both may be found on pages 220, above.)

8. The relations of Addison and Steele (pp. 80 ff., and references given above).

9. The story told by one of Hogarth's series of pictures. (See pp. 160 ff.; or—better—have the students examine copies carefully.)

10. Fielding's influence on Thackeray. (Observe not only what Thackeray says about Fielding; but find material, in criticisms of Thackeray, about characteristics of his novels similar to those of Fielding.)

11. Thackeray's attitude toward Dickens. (See references 219 above.)

Selections for Class Reading

1.—The introduction (pp. 35, 36).

2.—Swift's personality (pp. 38-41).

3.—*Gulliver's Travels* (pp. 53-57).

4.—Congreve's comedies (pp. 69-74).

5.—Addison's personality (pp. 78-80, 90, 91).

6.—Addison's essays (pp. 86-89).

7.—The value of the *Tatler* and the *Spectator* (pp. 94-96).

8.—"Dick" Steele (pp. 103-7).

9.—"The great charm of Steele's writing" (pp. 116-21).

10.—Pope as a poet (pp. 138-9, 154-58).

11.—Pope's character (pp. 151-54).

12.—Some of Hogarth's pictures (pp. 160-64).

13.—Fielding's genius (pp. 179-80, 182-84).

14.—Goldsmith (pp. 199, 200, 213).

15.—"Charity and Humor" (pp. 218-21).

16.—Thackeray on himself and some of his contemporaries (pp. 233-37).

ENGLISH POEMS. From the College Entrance Requirements in English. Edited by Vida D. Scudder, M. A., Professor of English Literature at Wellesley College. Chicago: Scott, Foresman and Company. pp. 552. 40 cents.

CONTENTS

PREFATORY NOTE. TEXT AND NOTES.
CONTENTS.

Helps to Study

Topics in relation to the various authors represented, of a sort frequently given on previous pages of this Manual, are usually omitted below.

POPE'S RAPE OF THE LOCK:

In regard to Pope see pages 84-5, 221, of this Manual.

What is the meaning of "correctness" as Pope applied the term to poetry (p. 15)? Find some of the best examples of it. (For example, in matters of form.)

When was *The Rape of the Lock* written and what is its significance in Pope's career (pp. 17, 18)?

Into what relations with Addison did this poem bring Pope (p. 20)? Who was right on the critical point involved (work out your own opinion)?

Make a collection of some of the best examples of parody (or epic burlesque), anti-climax, antithesis (pp. 35, 41, 42, 45, etc.).

The state of society depicted in *The Rape of the Lock* may be compared with that described by Addison and Steele. See the Lake editions of *The De Coverley Papers*, and Selections from *The Tatler* and *The Spectator* (pp. 58-61 and 267-70 of this Manual). Comparison with the present may also be made.

In spite of the compliments, would a young woman of the present be pleased and flattered to have such a poem

dedicated to her in the manner of Pope's address (pp. 25, 26)?

Find points of resemblance and points of difference between Pope and Goldsmith as poets.

In what respects—if at all—is *The Rape of the Lock* a great poem (p. 24)?

GRAY'S ELEGY:

Wherein, chiefly, was Gray different from his contemporaries in literature (pp. 62-3)? What romantic interest in foreign work did he have (p. 66)? And what is the romantic significance of his prose?

Note various questions on pages 79-84.

Do you agree as to the advantages of the metrical form of the *Elegy* (p. 68)?

Find examples for yourself of Gray's allusiveness (p. 69).

Work out in detail the relations to poems of the "melancholy" type mentioned on page 70, and to the elegies mentioned on page 71.

What uses does Gray make of external nature? What kind of nature does he prefer? Why?

What is Gray's attitude toward humble life? Compare him with Goldsmith as to depth of sympathy with humble life.

Note the great number of adjectives used — almost every noun has at least one epithet. Do they ever seem monotonous?

Make a collection of the lines and phrases of the *Elegy* that have passed into popular speech. How do you account for the popularity of the poem?

GOLDSMITH'S POEMS:

On Goldsmith's career see pages 72, 109 ff., of this Manual.

See various questions in the Notes (pp. 130-39).

Why did Goldsmith adopt the couplet form (p. 93)? What differences from Pope do you note?

Work out in detail reminiscences of Goldsmith's own life (pp. 95, 108, 120 ff., etc.).

What fads in contemporary poetry does Goldsmith have in mind in his dedication of *The Traveller* (pp. 98-100)? To what particular person does he allude (p. 130)?

Contrast the "generalized description of Italian landscape" (pp. 104, 132) with Byron's descriptions in *Childe Harold*. On the whole what impressions do you get as to Goldsmith's appreciation of nature? What aspects of nature did he most enjoy?

Discuss inaccuracy or unfairness in Goldsmith's estimates of countries and people (especially pp. 104-5 and 110; notes pp. 132-3). Do his estimates in some cases seem permanently sound (e. g., p. 108)? What do you think of his discussion of British character (pp. 111, 133)?

Note how the theme of *The Deserted Village* is foreshadowed in *The Traveller* (p. 113).

What is the purpose of the dedication of *The Deserted Village* (pp. 115-16)? Of what economic errors was Goldsmith guilty (see the Notes)? Find parts of the poem which seem, at least in part, applicable to present conditions.

Find differences of Goldsmith's rural scenes from those in the conventional pastoral (e. g., the contrasting pictures on p. 117). The use of specific words should be noted.

Compare Goldsmith's "village preacher" with Chaucer's Parson and with the Vicar of Wakefield.

How does Goldsmith's attitude toward humble life compare with Gray's?

What view of the purpose of poetry is expressed in *The Deserted Village* (pp. 129-30)?

List the frequently quoted lines or phrases in these poems.

COLERIDGE:

See pages 16-18 of this Manual; also 188 (on *Kubla Khan*).

Collect specific examples of the various qualities of Coleridge's poetry described on pages 151-56.

Is the metre of *Christabel* really "founded on a new principle" (p. 159)? Is is not rather a principle that goes back to Old English, and continued intermittently through centuries?

Find some of the best adaptations of sound to sense in *Christabel*. Some of the best examples of suggestion instead of explicit statement (as on p. 168).

How is the supernatural element introduced — where first indicated (is it pp. 163-4)? How is it made to appear natural?

What is the significance of Bracy's dream (pp. 177-8)? Collect all the details suggesting snake-like qualities in Geraldine. See various hints as to interpretation in the Notes (pp. 187-90).

What is the dramatic crisis of *Christabel* as it stands? What do you think of the plan for completing it (p. 190)? Can you suggest a better plan?

SELECTIONS FROM BYRON:

Perry Picture 88 is of Byron.

See questions and suggestions in the Notes (pp. 328-57).

Find specific examples of the good qualities mentioned on pages 200, 201. How about bad qualities in these selections?

Note the monologue form of *The Prisoner of Chillon* (a favorite form, later, with Browning and, to a less extent, Tennyson). Has it a particular appropriateness to this poem?

What is the main idea of *The Prisoner?* Does it aim to tell a story, or to present and account for a state of mind?

Analyze the poem, to find the gradual changes in the Prisoner's feeling. Observe how a cumulative impression of the horrors of the dungeon is given.

Compare the story of Ugolino, in Dante's *Inferno*, Canto XXXIII. What, if anything, do you think Byron may have gained from Dante? Note also references to other accounts of imprisonment (p. 330).

What is the purpose of the episode of the bird (p. 216)? compare the influence of other living creatures on the Ancient Mariner.

Perry Picture 1887 is of the Castle of Chillon.

What was the plan of *Childe Harold* in the parts that first appeared (p. 202)? To what extent, and why, does Harold appear in the parts here given (pp. 223, 320, etc.)?

What is the verse form of *Childe Harold?* Do you agree as to its suitability for this sort of poem (p. 206)?

Are the cantos read mainly narrative, or descriptive, or reflective? In what respect may the poem be called lyrical? (In

expression of personal feeling, of which examples should be found.)

Find some of the best examples of self-characterization of Byron (e. g., pp. 223-26, 247-8, 261-63, 309-11).

Prove, if you can, the note on page 356 as to "one recurrent theme."

Study Byron's passages about nature. What aspects of nature interest him most (pp. 254-56, 325, etc.)? How did his love of art compare with his love of nature? Does he emphasize general features, or details? Has he a discriminating eye for colors? A discriminating ear for sounds?

What was Byron's view of the French Revolution (pp. 250-51); of Napoleon (pp. 233-35, 294-5)?

What was Byron's feeling toward England (pp. 266-7)? Toward Italy (p. 278)? Compare the love of other English poets for Italy (p. 204).

What facts concerning literary men does Byron chiefly dwell upon (as pp. 274 ff.)? Do you find any good bits of literary criticism?

Note digressions or abrupt transitions (as on pp. 305, 314, etc.).

There are numerous Perry pictures of places or persons dealt with in *Childe Harold*.

POEMS BY MACAULAY:

As to Macaulay see pages 155, 173-4, of this Manual.

Find examples of the merits and defects of Macaulay's poems as discussed on pages 367 ff.

Work out carefully the geographical and historical background of the respective poems, with the aid of atlases, encyclopedias, and the material on pages 480-501. Numerous questions will be found in the Notes.

Note the circumstances under which each poem is assumed to be sung, and the ways in which it is made appropriate to the person assumed to sing it. Macaulay's introductions are important for this purpose (pp. 373-81, 403-5, 433-36, 452-55).

Examine Macaulay's verse forms —almost always some variation of the old ballad stanza. Thus the basic stanza in "Horatius" and "The Prophecy of Capys" consists of eight lines of three accents each, with the second and fourth, and the sixth and eighth, lines of each rhyming Note where and for what purposes, seemingly, there are variations of this stanza (as on pp. 387-8, 392, etc.). Wherein does the metre of "The Battle of Lake Regillus" differ? Note that most of the other poems from Macaulay would be in the ballad stanza if their long lines were divided, with four accents in the first half and three in the second, and thus with the second and fourth in each quatrain of these shorter lines rhyming.

Observe the very extensive use of proper names (for reasons indicated on p. 480). Do you find them difficult (cf. *Sohrab and Rustum* in this respect) or confusing?

How frequent are repetitions such as are common in primitive ballads? Find examples that seem to you effective. Do you find any that are merely wordy?

List the characters of "Horatius" who appear in "The Battle of

Lake Regillus." Can you find evidences of the differences Macaulay mentions (pp. 403-4)? What character contrasts are shown, even among the enemies of Rome (p. 401)?

The poem "Virginia" may be compared with Knowles' play "Virginius," which is still occasionally acted. Note the difference in tone of "Virginia" from the other *Lays*. What historical and political bearing has it, nevertheless (pp. 433-36)?

Examine in detail the fitness of "The Prophecy of Capys" for the purported occasion (p. 456).

POEMS BY ARNOLD:

In relation to the Arnolds see also *Tom Brown's School Days* (pp. 260-61 of this Manual).

Perry Picture 2506 is of Arnold.

What is the gist of Arnold's definition of poetry (p. 511)? Does it apply to his own poetry, and specifically to *Sohrab and Rustum*? Give evidence.

Apply to *Sohrab and Rustum* in details Arnold's analysis of the chief characteristics of Homer (p. 514). Compare Tennyson's *Morte d'Arthur* as an imitation of ancient epic.

Note some of the best examples of long Homeric similes and analyze them. Do they all seem effective (see p. 550)? What other conventional epic devices are there (e. g., repetition as on p. 546)?

What is the effect of beginning with "and" and of the frequent use of the word at the beginnings of lines (p. 549)?

What is the effect of so many and such odd proper names (as on p. 525)?

What impressions do you get as to the amount and accuracy of the local color? Do you find too much of the Greek tone (p. 550)?

Is Rustum's refusal to admit his identity (p. 532) adequately accounted for? Why should not Sohrab sooner indicate that Rustum is his father? Is the tragedy heightened by such blindness?

How does the last paragraph return to the note of the beginning? What symbolism may be found (see p. 552)?

Note ways in which the metrical variations in "The Forsaken Merman" reflect the thought of the poem.

Theme Subjects

1. A comparison (or contrast) of the state of society depicted in *The Rape of the Lock* with present society.

2. Pope's view of women (or a suffragist's opinion of it).

3. The treatment of humble life in Gray's *Elegy* and Goldsmith's *Deserted Village*.

4. The treatment of external nature in the same poems.

5. A criticism of Goldsmith's view of Italians, or Dutch (pp. 104, 110).

6. Character sketches of a village preacher or a village schoolmaster whom the student knows (see pp. 120 ff.).

7. A completion of the story of Christabel, preceded by a rapid summary of it as far as Coleridge carries it.

8. See also pages 53 and 189 of this Manual for subjects relating to *Christabel* and *Kubla Khan*.

9. The actual story of the Prisoner of Chillon (gleaned from the poem and the Notes).

10. Childe Harold's journey in cantos III and IV (a careful tracing of his itinerary).

11. An outline of the story of Venice; that is, the historical background of Byron's treatment (pp. 264 ff.).

12. Byron's attitude toward England and toward Italy (compared and contrasted; see references above).

13. Byron's self-revelations in *Childe Harold* (references above).

14. Great writers discussed in *Childe Harold* (a paragraph or so about Byron's view of each).

15. The treatment of nature and art in *Childe Harold* (either one or two subjects; topics have been indicated in "Helps to Study").

16. The story of Horatius (just what he did, and how); of Virginia.

17. The Battle of Lake Regillus (a careful summary of the main events).

18. What Capys prophesied (with especial regard to the main events of Roman history up to the time dealt with).

19. The story of Sohrab and Rustum (a rapid summary).

20. Character sketches of Sohrab and Rustum.

21. Epic qualities in *Sohrab and Rustum* (figures, speeches, repetitions, emphasis on action, etc.).

22. An account of what you think actually happened as the basis for *The Forsaken Merman*.

Selections for Class Reading

1.—Ariel's instructions (pp. 34-5).

2.—Belinda's grief (pp. 41-2).

3.—The fate of the Lock (pp. 50-52).

4.—Gray's *Elegy* (pp. 74-79).

5.—The Continental peoples of Goldsmith's day (pp. 104-10).

6.—The past and the present of Goldsmith's village (pp. 116-18).

7.—Two village characters (pp. 120-23).

8.—Christabel and Geraldine (pp. 165-68).

9.—The Baron and Geraldine (pp. 173-75).

10.—Bracy's dream and the spell (pp. 177-80).

11.—Kubla Khan (pp. 184-5).

12.—The dungeon at Chillon and its occupants (pp. 207-11).

13.—Waterloo (pp. 226-30).

14.—Byron's attitude toward nature (pp. 246-48, 252-56).

15.—Venice (pp. 264-70).

16.—Italy (pp. 278-9).

17.—Rome (pp. 290-91).

18.—Love (pp. 304-7).

19.—Conclusion of *Childe Harold* (pp. 324-28).

20.—Horatius and his companions volunteer (pp. 389-91).

21.—Horatius escapes (pp. 399-403).

22.—Conclusion of "The Battle of Lake Regillus" (pp. 429-33).

23.—Virginius' farewell (pp. 44-46).

24.—Capys' prophecy (pp. 459-67).

25.—Sohrab gains his wish (pp. 521-24).

26.—Before the combat (pp. 531-34).

27.—After the combat (pp. 538-43).

28.—Conclusion of *Sohrab and Rustum* (pp. 547-49).

ROBINSON CRUSOE. Daniel Defoe. Edited by William T. Hastings, A.M., Assistant Professor of English, Brown University. Chicago: Scott, Foresman and Company. pp. 388. 40 cents.

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I. The Life of Defoe.
II. Defoe as Journalist and Pamphleteer.
III. Defoe as a Writer of Prose Fiction.
A. Prose Fiction before Defoe.
B. *Robinson Crusoe.*
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CHRONOLOGY OF DEFOE'S LIFE AND WRITINGS.
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AUTHOR'S PREFACE.
TEXT.
APPENDIX I. Captain Rogers' Account of the Rescue of Alexander Selkirk.
APPENDIX II. Steele's Account of Selkirk.
APPENDIX III. Chronology of the Life of Robinson Crusoe.
A LIST OF VARIANT READINGS.

Helps to Study

DEFOE'S CAREER:

Note the doubt as to the date of Defoe's birth (p. 7). Is it important? What was his real name? The origin of the name by which we speak of him? The station in life of his father?

What was the religion of Defoe's family? Note the frequent reflections of it in *Robinson Crusoe* (e. g., pp. 46, 132 ff., 161, 180, 206 ff., 264, 272 ff.).

What experiences in business did Defoe have (pp. 8, 9) and with what success?

When did he begin to write, and what was the character of his work (p. 8)? The earliest of his writings that has survived? With what did he first score success (p. 9)? Note his age at this time.

What was the nature of Defoe's political work (pp. 12, 15)? How did he defend himself against the charge of "trimming" (p. 13)? What troubles did his political activities get him into (pp. 9, 14)? What, nevertheless, was the general result as to worldly prosperity?

During what period were Defoe's most important works written (pp. 15, 16)?

Note the time and circumstances of his death (p. 17).

DEFOE'S WORKS:

What were the principal forms in which Defoe presented his political views (p. 18)? Which of these is most important? Note the relation of Defoe's *Review* to the *Tatler* and the *Spectator* of Steele and Addison, and to present-day newspapers (p. 19).

How did Defoe happen to turn from political writing to fiction (p. 20), and at about what age? Note an earlier work of brief fiction (pp. 14, 23). Why was

Robinson Crusoe an "epoch-making work" (pp. 21-23)?

What other works dealing with Robinson Crusoe did Defoe write (p. 29)? With what success? Consider, in reading *Robinson Crusoe,* the statement that it is an allegory of Defoe's own life; and note any correspondences that you find. See the chronology on pages 379-81, and the one on pages 35-38.

Can Defoe have had any personal knowledge of the material used in his *Journal of the Plague Year?* Note the possible bearing of the date of his birth on this matter. Observe also that a contemporary interest (p. 30) inspired this work, as was usual with Defoe.

What are Defoe's important works of a picaresque type (pp. 31-33)? Note that Nashe's *Jack Wilton* (mentioned on p. 21) is of the same species. To what extent did Defoe anticipate the historical romance (p. 30)?

ROBINSON CRUSOE:

Whose experiences suggested this book (p. 14)? Did Defoe know the man? Carefully examine pages 371-78, to see to what extent Defoe used the experiences of Selkirk. Compare Cowper's poem, "Alexander Selkirk" (*Golden Treasury,* Lake ed., p. 240).

Note that in Dana's *Two Years Before the Mast* (pp. 74 ff.) there is material about the island on which Selkirk was wrecked—Juan Fernandez.

One of Sir J. M. Barrie's plays—*The Admirable Crichton*—deals amusingly with the adventures of a whole party who are wrecked on a desert island. Comparison with the famous old *Swiss Family Robinson* may also be made; and some of the sea adventures of Gulliver (Swift's *Gulliver's Travels*) somewhat resemble adventures of Crusoe.

Find examples for yourself of the merits and defects discussed on pages 24-28—and any other merits and defects that you would care to add.

Robinson Crusoe is immensely popular as a child's book. It may be interesting to compare the correct text with some of the condensations for children, to see what is omitted and what sort of changes are made.

Who purports to tell the story? What advantages has this form (p. 28)? Do you see any disadvantages? Note, for example, that many recent critics of short-story writing (or would-be instructors of short-story writers) advise against the first-person form. Would such stories as this, *Treasure Island, Kidnapped,* bear out this advice?

Why does Defoe introduce portions of Crusoe's Journal (pp. 113 ff.)? Note the inconsistency in having the journal continue after the ink is gone. How serious do you consider this and other discrepancies (p. 82)?

What might have been gained by a division of the story into chapters or parts? Indicate where these might come and try to fit titles to the divisions made. Note the sort of reorganization, or remassing, that would be needed (e. g., in beginning a new chapter on p. 204).

What breaks do you find in the "absolutely straightforward narration of events" (p. 28)—e. g., on pages 76, 110, 138, etc.? Do these seem natural? Defensible? Interesting?

What would you think of an as-

sertion that the general "moral" of the book is expressed on page 248?

Do you think Defoe had much imagination? What bearing on this question has his extreme precision in circumstantial details (as on pp. 83, 94, etc., etc., throughout the book)?

Note the frequency of premonitions and warnings (pp. 44, 54, 58, etc.); of various tricks to rouse interest by hints as to the future (pp. 156, 213, 233, 242, etc.)

How is Friday's coming prepared for (e. g., pp. 220, 253)? Do you think the story would be any more interesting if he (or some other human being besides Crusoe) had been introduced on the island sooner? What do you think of the prolonging of the story after the escape from the island?

Does Friday's talk seem natural? He learned his English from Crusoe, who presumably had as good mastery of the spoken language as of the written; then how could Friday learn such absurd uses of the language (as, e. g., on p. 271)?

The clumsiness of "indirect discourse" where writers of the present day would be practically sure to use conversation is illustrated on page 42.

What do you think of Defoe's paragraphing? Note, for example, the disregard of the present custom in paragraphing conversation (as on p. 282).

Find examples of sentences that lack unity according to our present standards (e. g., pp. 41, 72, 175—and many more). Are these sentences obscure?

There are a great many errors (in grammar, etc.) in *Robinson Crusoe*. It may be interesting to consider to what extent these errors are (a) intentional, because conceived as in harmony with the education and character of Crusoe; (b) merely careless on Defoe's part; or (c) not definitely regarded as errors in Defoe's time. Many of these irregularities survive in popular speech; some of them are: (1) the use of foot and year for plurals (pp. 175, 182, etc.); (2) plural pronouns in reference to indefinite, strictly singular, antecedents (pp. 63, 213); (3) nominatives who and I where the words are objects (pp. 233, 252, 274, etc.); (4) run and see as past tenses (pp. 66, 69, 291, etc.); (5) lay for lie (pp. 68, 260); (6) "I takes," etc. (p. 261); (7) could ha', to ha' gone, etc. (pp. 63, 69); (8) detached participles (as on p. 80); (9) perfect infinitives dependent on perfect verbs (pp. 53, 63, 241, etc.); (10) neither followed by or instead of nor (pp. 55, 224, etc.); (11) cross for across (p. 263); (12) a redundant of, already expressed with which (p. 79); etc. Comparison may be made with Bunyan's errors in *The Pilgrim's Progress* (see p. 76 of this Manual).

Theme Subjects

1. Defoe's life (pp. 7-17).

2. A criticism, or a defense, of Defoe's political career.

3. Crusoe and Alexander Selkirk (a summing up of the principal elements Defoe obtained from Selkirk's experience; pp. 371-78).

4. An imaginary conversation between Defoe and Selkirk, in relation to some specific problem of life on the island.

5. A rapid summary of the life of Crusoe (pp. 379-81).

6. More limited narrative themes on such divisions of Crusoe's life as the following:

His first sea experience (pp. 46-53).
His Moorish adventure (pp. 57-73).
How he reached his island (pp. 82-88).
Getting supplies from the wreck (pp. 91-101, 128-31).
Exploring the island.
His sailing adventure (pp. 186-91).
The wrecked ship (pp. 238-47).
Crusoe and Friday (pp. 255 ff.).
The adventure with the savages (pp. 287 ff.).
The English mutineers (pp. 307 ff.).
The journey home (pp. 340 ff.).

7. Explanatory themes (either telling how Crusoe did the various things, or how the student imagines himself doing them under similar conditions) on such subjects as:

Crusoe's farming.
Making pottery.
Crusoe and his boats.
His "town and country houses."
Crusoe as a tailor.
His food.

8. Suppose Crusoe were to be cast away *now;* let the student work out how he could proceed, in the light of whatever scientific achievements he could make use of in a desert island. Probably this should be limited to some specific kind of work. An ingenious student ought to make a good deal of such a subject.

9. A character sketch of Crusoe; of Friday.

10. The geography of this story.

Selections for Class Reading

1.—Advantages of a "middle state" in life (pp. 42-44).
2.—A storm at sea (pp. 49-53).
3.—Crusoe is cast away (pp. 84-89).
4.—His first raft (pp. 91-95).
5.—Preparing a home (pp. 101-104).
6.—Raising corn (pp. 121-24, 163-67).
7.—Exploring the island (pp. 144-48).
8.—More explorations (pp. 155-59).
9.—Making household utensils (pp. 167-71).
10.—Making a boat (pp. 174-76).
11.—A sailing adventure (pp. 186-91).
12.—Crusoe describes himself 199, 200).
13.—His perfected estate (pp. 202-204).
14.—Precautions against savages (pp. 212-14).
15.—Crusoe and his pets (pp. 232, 233).
16.—Reflections after twenty-four years' exile (pp. 248-54).
17.—The coming of Friday (pp. 255-61).
18.—Friday's religious education (pp. 271-76).
19.—The fight with the savages (pp. 290-95).
20.—Leaving the island (pp. 337-40).
21.—The adventure with wolves (pp. 361-65).

KIDNAPPED. Robert Louis Stevenson. Edited by Arthur Willis Leonard, A.B., Instructor in English, Phillips Academy, Andover, Mass. Chicago: Scott, Foresman and Company. pp. 301. 35 cents.

CONTENTS.

INTRODUCTION.
I. Biographical sketch.
II. *Kidnapped.*
III. General Historical Note.
IV. Chronology.
V. Bibliography.
TEXT.

Helps to Study

For questions on Stevenson see pages 35 and 94 of this Manual.

Perry Picture 32 is a portrait of Stevenson.

Suggestions as to matters of style, on pages 36, 95, 96, of this Manual, may be applied to *Kidnapped.* See especially points as to chapter unity, chapter titles, climax in chapters, preparation.

KIDNAPPED—GENERAL MATTERS:

What suggested this story to Stevenson (p. 24)? Note that in connection with his father's occupation he became familiar with the western islands. The Stevensons built the light-house at Skerryvore (pp. 9, 181).

Study the historical background (pp. 27-31), with particular reference to the facts there stated which have reflections in the story (e. g., pp. 103 ff., 125 ff., 155, 227 ff., 244, 265).

Follow the geography of the story with some care, supplementing the map in the text-book by one on a larger scale. Note that Alan and David pass very near the country of *The Lady of the Lake* (q. v.). What Highland custom dwelt on in Scott's poem reappears prominently in *Kidnapped* (see p. 210)?

Trace the chronology of the story. How definitely is the time indicated? Is precision as to time ever made too prominent?

Discuss various questions suggested by Stevenson's preference of *Kidnapped* among his stories (p. 24), particularly in comparison with *Treasure Island* (if the students are familiar with that). For example, are the events of *Kidnapped* a little less hackneyed and more dignified? Is *Kidnapped* less of a "sublimated dime novel"? Is there more variety in *Kidnapped?* A more vivid impression of reality (as of place, for instance)? Is the style of *Kidnapped* more strikingly effective?

What is added by the Scotch dialect? Does it detract anything? Is it really difficult? Is the Scottish dialect on any different plane, artistically, from local American dialects, such as the negro dialect of the South? Answer with reasons.

What does Stevenson's Dedication (pp. 37, 38) indicate as to his purpose in writing? Do you think he fulfills it?

How prominently do women appear in *Kidnapped?* (Cf. *Treasure Island* on this point.) How do you account for the fact? Is it a defect? Give reasons for your answers.

Note the directness of the begin-

ning, followed by the casual introduction of facts necessary for a full understanding. How long is it before the exact truth as to David's family history is known (p. 281)? Trace the increasing definiteness of the hints (pp. 61, 81, etc.).

What do you think of the conclusion? Does it seem complete enough? Note that the final paragraph (printed in brackets on p. 301) is omitted in editions of Stevenson's works which include *David Balfour*. Why? Of course it is desirable that students read the latter story, or that the teacher tell something of the way in which David's career continues.

DETAILS OF THE STORY:

How are we prepared for the character of David's uncle and the events in which he has part (pp. 46 ff.)? Note in full detail the harmony of his home, his appearance, his life, with his character.

Note the effective ending of Chapter I; then a lapse of time (during which evidently nothing important happened); then the direct beginning of Chapter II (without the trouble of saying anything about what has happened meanwhile). On the other hand, for perfectly obvious reasons, Chapter III continues exactly where Chapter II leaves off. Study the relations of adjacent chapters similarly in other parts of the book.

Why should there be such hints for the future as are found at the bottom of page 70? Do you find any other similar devices?

How are we prepared for the character of the men on board the Covenant (pp. 74 ff.)? Note that this is the dramatic method; why is it better than formal characterization by the author?

How did Captain Hoseason happen to be writing to David's uncle (p. 72)? When and how was the kidnapping plot worked up? Why is the story no more definite on this point?

Note the harmony of Alan's character, as displayed throughout the book, with his appearance as first described (p. 100).

Of what incident in *Treasure Island* does David's overhearing the plot against Alan (p. 105) remind one. (See the Lake ed. of *Treasure Island*, pp. 93 ff.) Do you find other resemblances in specific situations or incidents?

Are the events of Chapter X made to appear plausible—possible? If you think they are, discuss the means.

What is the purpose of introducing the details of Chapter XII (particularly pp. 129 ff.)? How are they used later?

What portion of the book reminds one of *Robinson Crusoe* (see the allusion on p. 144)? Note the irony of David's sufferings on the islet, which are made positively painful to the reader, yet turn out to be a sort of joke.

How does David indirectly find out more about Alan (e. g., p. 168)? Why are such methods of characterization particularly useful in a first-person narrative?

Why should David be so definite as to the description of the murderer (p. 177)? What later use is made of his knowledge in this matter?

Is Alan's timely appearance (p. 178) accounted for? Are both David's suspicion of Alan, and his abandonment of suspicion, adequately accounted for?

What good purposes for the story are served by the episode with Cluny (pp. 227 ff.)?

Is the quarrel (Chap. XXIV) made to appear natural? And the reconciliation? Give precise details in support of your conclusions.

Theme Subjects

For subjects in relation to Stevenson, see page 36 of this Manual.

1. The historical background of *Kidnapped* (pp. 27-31, and many places in the story).

2. The geographic setting of the story. (Perhaps some student has visited some portion of the territory and can write about it.)

3. Why *Kidnapped* is (or is not) to be preferred to *Treasure Island*. (Or comparison may be made with some other book that is a proper subject of comparison.)

4. The later story of David Balfour (to be summarized from *David Balfour*).

5. Narrative themes on different parts of the story, as follows:

David and his uncle.
The last voyage of the Covenant.
Hunted through the Highlands.
The fight in the round-house.
David on the islands.
The Appin murder.
At Cluny's Cage (pp. 226 ff.).
A Stewart meets a Macgregor (pp. 252 ff.).

Or more minute divisions may be made, such as:

6. The story of Alexander and Ebenezer Balfour (to be filled out from pp. 279-81, and hints elsewhere).

7. A story of the cabin boy, Ransome (how he came to go to sea, or some other matter suggested by his character or talk or action).

8. The story Riach did not tell (p. 92).

9. The Highland character (pp. 27-29 and hints throughout the book).

10. Character sketches of Alan Breck, David Balfour, Ebenezer Balfour, Mr. Rankeillor, and other people whom David encountered in his wandering.

Selections for Class Reading

1.—David meets his uncle (pp. 47-51).
2.—A narrow escape (pp. 65-69).
3.—The kidnapping (pp. 79-83).
4.—Ransome's fate (pp. 93-96).
5.—Enter Alan Breck (pp. 99-103).
6.—The fight in the round-house (pp. 110-15).
7.—Alan's story (pp. 125-29).
8.—David gets ashore (pp. 138-41).
9.—On the isle of Earraid (pp. 142-46).
10.—The escape from the island (pp. 148-52).
11.—David's guides (pp. 156-61).
12.—The death of the Red Fox (pp. 174-77).
13.—Alan's escape from the ship (pp. 186-89).
14.—On the rocks (pp. 199-205).
15.—Through the muir (p. 218-25).
16.—Through the rain (pp. 240, 241).
17.—The quarrel (pp. 242-47).

18.—A Highlanders' contest (pp. 252-55).
19.—Alan wins a way across the Forth (pp. 263-67).
20.—David tells his story to Mr. Rankeillor (pp. 276-78).
21.—Entrapping Uncle Ebenezer (pp. 288-94).

THE SPY. James Fenimore Cooper. Edited by Lindsay Todd Damon, A.B., Professor of English Literature and Rhetoric in Brown University. Chicago: Scott, Foresman and Company. pp. 458. 40 cents.

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INTRODUCTION.
I. Cooper's Life and Works.
II. *The Spy.*
III. Chronology.
IV. Bibliographical Note.
AUTHOR'S INTRODUCTION.
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Helps to Study

For suggestions in relation to Cooper, see page 38 of this Manual.

Perry Pictures 3 and 4 are of Cooper and his home.

THE SPY—DETAILS:

How is an attempt made to rouse interest and suspense at the beginning (p. 22)? Isn't the beginning rather too leisurely and long-drawn-out, nevertheless?

Note the very casual manner in which Harvey Birch is introduced (p. 24). How soon, and in what way, is an impression given that he is an important character? Why, for example, should there be such attention to a mere peddler on page 47?

Why is there so much attention to details about Mr. Harvey—hints as to his sympathies (p. 28); his scrutiny of the other visitor (p. 31), etc.

How are past events explained—the situation presented? Note that Chapter II (as far as p. 43) is retrospect. Is it all interesting—necessary?

Observe that now, almost a hundred years after *The Spy* was written, people still say about the same things regarding negro servants as are found on page 56.

Why should the surprise of page 58 come just there? Didn't Harper recognize Captain Wharton sooner?

Whose were the voices mentioned at the bottom of page 64? What was the probable subject of the conversation? Is there any other hint of an intended meeting at the Locusts?

What is the significance of the peddler's anxiety (mentioned p. 68)? Why should Captain Lawton be inquiring about Mr. Harper (p. 78)?

Note the perpetual alternations of feeling, as between hope and fear, in relation to Wharton's arrest (e. g., p. 90). Observe how interest is kept up thus, even when the talk is highly artificial.

Is the account of the fighting in Chapter VII interesting? Con-

vincing from a military point of view? Is it at all technical, so that the ordinary reader has any difficulty in following it?

Is the talk of the soldiers in Chapter IX natural? Has the zeal against Birch (p. 135) been prepared for? Why does Birch act as he does toward Lawton (p. 138)? What, on the whole, does this chapter accomplish for the story?

What was the author's main purpose in introducing the episode of Birch and his father and the Skinners in Chapter X?

What is accomplished by the talk in Chapter XI (especially, for example, pp. 162, 163)?

Why should the story be interrupted in Chapter XIII for all such details about costumes, food, etc., as are given? Are they interesting? Are any of the people better characterized? Does the story move in any way? How about the different sort of conviviality in Chapter XVI?

Note the hints as to Birch's real service, after he is captured (p. 227).

What is the purpose, for the story, of the "poetic justice" that is practiced in Chapter XVIII?

Is it appropriate to have Washington spoken of as the "father of his country" (p. 255) as early as 1781?

Is Frances' action in Chapter XIX (p. 257) adequately accounted for? How is she won over later?

Note the significance of Washington's opportune order mentioned on page 272. Are there other examples of similar indirect intercessions on behalf of Birch?

How has the melodramatic interruption of the wedding (p. 289) been prepared for? Compare a slightly similar interruption in *Jane Eyre*.

What reason, in the conduct of the story, was there for having Miss Singleton shot (p. 315)? Can you think of any less cruel solution?

What effect is heightened by having Frances the person who unwittingly clinches the case against her brother (p. 344)? Is it natural that she particularly should do this? Didn't she know Birch's reputation?

Why should Washington distinctly approve the sentence of Wharton (p. 353)? Is such action accounted for?

Why should Harper suddenly come into the story again (p. 356), after being so long absent and never mentioned? Would it not have been better to keep him more definitely before the reader's mind from time to time as a personage to be reckoned with?

Is the way in which Captain Wharton escapes (Chap. XXVIII and following) made to seem reasonable and plausible? Some of the adventures of Captain Wharton and Birch may be compared and contrasted with adventures of David Balfour and Alan Breck in *Kidnapped*. Note the more vivid effect of locality in the latter.

What is the purpose of the conversation on pages 431-33? Why should Lawton be killed?

Why should there be such indefiniteness in regard to "the General" in Chapter XXXIV?

How thoroughly are the characters of the story accounted for in Chapter XXXV? Do you note any omissions? Is the method natural and interesting? What is there fitting about the fate of Birch?

THE SPY—GENERAL CONSIDERATIONS:

How was the theme of *The Spy* suggested to Cooper (pp. 16-18)? How does he say he happened to write the story? What singular facts about its composition and publication explain the latter part (pp. 7, 8)?

Point out some of the best examples you can find of Cooper's merits as mentioned on pages 10, 11:

Direct and spirited narration (e. g., pp. 151 ff., 225 ff., 337 ff., 381 ff., etc.).

Keeping the reader keen about what is to happen (pp. 31, 51, 64, 72, 197, 227, 356-7, etc.).

Robust, sane, manly spirit.

Intrinsically important subject matter.

Painting of American landscape (see pp. 4, 7, 392 ff., 419, etc.).

Note (but with less emphasis than on the merits) specific examples of the faults discussed on pages 8-11:

Slips in grammar (e. g., pp. 46, 102, 233, 319, 430).

Wordiness, including prolixity (pp. 60 ff., 186 etc.).

Inconsistencies in plot.

Stilted artificiality (pp. 26, 86 ff., 189, 212, 255 ff., etc.).

Comparative inefficiency in painting character (pp. 38-39, etc.).

Feeble sense of humor (shown in passages illustrative of the fourth of these faults, and often where the attempt is made to be amusing).

To what character (or characters) in *The Spy*, if any, can Lowell's comments (bottom of p. 3) be applied?

What is the purpose of the quotations at the beginnings of chapters? Are they as desirable as chapter titles would be? Do they always seem interesting and to the point—or did you simply skip them till your attention was called to them?

Under what circumstances are songs introduced (pp. 212, 222, 224)? Do they have any special significance in each case?

Is the way in which Birch always appears at a crisis accounted for and made to seem reasonable? Note that in this matter he decidedly resembles the reddleman in Hardy's *Return of the Native*.

Trace the gradual rousing of sympathy for Birch, in spite of the fact that he is supposed to have a disgraceful calling; and the gradual hints that he is not exactly what he is supposed to be.

Who is Mr. Harper? When did you come to a conclusion in the matter? Give the evidences in detail.

What is your opinion of Caesar's dialect (e. g., pp. 148, 149)? Of other uses of dialect in the story, especially by Mrs. Flanagan?

What was apparently Cooper's attitude toward slavery? Where and how is it shown?

The geography and the historical background of the story should be studied, as for other novels.

Theme Subjects

1. The historical background of *The Spy* (to be filled out from the student's study of American history).

2. The story of Major André (or of Nathan Hale, or some other spy).

3. Washington's part in *The*

Spy (why is it not made more active and definite?).

4. An imaginary story of the part played by Harvey Birch in some event of the Revolution not treated in this novel.

5. A rapid summary of Birch's story, as presented by Cooper, with the least possible complication due to other people.

6. Other narrative themes on detachable portions of the novel, such as the following:

The adventure of Captain Wharton (the whole story of his visit to his family, accusation as a spy, etc.).

Major Dunwoodie and Frances Wharton.

Sarah's story.

The military career of Captain Lawton.

Birch and the Skinners (Chap. X, etc.).

7. Harvey Birch and Natty Bumppo (p. 3; see pp. 38-40 of this Manual).

8. Heywood and Dunwoodie compared (and contrasted if you consider contrast possible; see p. 9).

9. Character sketches of Captain Lawton, Dr. Sitgreaves, Frances Wharton, Mrs. Flanagan, Caesar—of any of the personages who are portrayed definitely enough to seem worthy of such treatment.

10. Contrast the present condition of the territory in which *The Spy* is laid with its condition at the time of the novel.

Selections for Class Reading

1.—Mr. Harper (pp. 25-29).

2.—Harvey Birch appears (pp. 47-51).

3.—Captain Wharton is recognized (pp. 58-60).

4.—Harper's departure (pp. 66-69).

5.—The arrest of Captain Wharton (pp. 77-80).

6.—The "disciple of Esculapius" (pp. 120-23).

7.—The hunting of the spy (pp. 135-38).

8.—Tragedy at Birch's home (pp. 151-55).

9.—Birch is recaptured (pp. 225-28).

10.—Birch and Dunwoodie (pp. 247-49).

11.—The interrupted wedding (pp. 288-92).

12.—The fire at the Locusts (pp. 300-302).

13.—Captain Wharton's trial (pp. 337-44).

14.—Hope is found (pp. 356-58, 360-62).

15.—Birch's plan for Wharton's escape (pp. 369-72).

16.—Riding away (pp. 381-87).

17.—Frances finds Harper (pp. 397-401, 404-5).

18.—Captain Wharton is safe (pp. 418-23).

19.—Lawton's death (pp. 434-38).

20.—The last interview of Birch and the General (pp. 441-45).

21.—The fate of the spy (pp. 452-53).

THE TEMPEST. William Shakspere. Edited by William Allan Neilson, M.A., Ph.D., Harvard University. Chicago: Scott, Foresman and Company. pp. 205. 25 cents.

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PREFACE.
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I. Shakspere and the English Drama.
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Helps to Study

In relation to the drama and Shakspere, see page 23 of this Manual.

Perry Pictures 73-75 have to do with Shakspere and his home.

THE TEMPEST—THE PLAY IN DETAIL:

Just what is the situation presupposed, and how do we learn it (principally pp. 57-64, but there are also hints elsewhere, which should be picked out and put together)?

Why does Shakspere have the play begin with a storm? Is there any hint in I, i, that the storm is magic? Let any available person acquainted with sailing explain, as untechnically as possible, the seamanship of the first scene and test its soundness.

Why does Prospero so repeatedly urge Miranda's attention during his narration in I, ii (e. g., p. 59)? Is he abstracted, or she, or is she already feeling drowsy? Why is she made to sleep?

Note, in I, ii, the rousing of anxiety in relation to the storm (pp. 55, 56), followed very speedily by relief. Note also devices for breaking up Prospero's narrative.

Why is Ferdinand made the first to leave the ship (p. 66)? Why have him separated from the others?

Why should Prospero and Ariel quarrel in I, ii? (Note that opportunity for the relation of Ariel's history is given, and there is character revelation.) Does Prospero seem needlessly harsh? Why is it helpful to have the past history of Ariel and Caliban put before us so fully?

What is the purpose of Ariel's song to Ferdinand (pp. 75-76)? What is to be said of the song as poetry? Why does Prospero treat Ferdinand harshly?

Do you find any of the things said, or any of the incidents, in Act I, somewhat forced, somewhat lacking in motive? If so, can you assign reasons for them?

What additional light is given, as to plot and characters, in the first part of II, i—before all but Sebastian and Antonio fall asleep? What purposes of plot or action are served by the introduction of Alonzo's daughter Claribel?

How and why does Ariel prevent the success of the counterplot of Antonio and Sebastian? Might it not have been to Prospero's advantage to have Alonzo killed, since Ferdinand would have succeeded? Is it a defect in the play that danger from this counterplot is so soon removed?

Which seems likelier—that Shak-

spere intended the talk about Gonzalo's ideal commonwealth (pp. 89, 90) to be satirical, or that he was favorable to utopian schemes?

Who comes out best at last in the wit combat—the quick Antonio and Sebastian, or the thoughtful Gonzalo?

Compare Antonio's suggestions of murder (pp. 95, 96) with similar speeches in other plays of Shakspere (e. g., by Macbeth, King John, Oliver in *As You Like It*, Claudius).

In II, ii, how far is the second counterplot (which is fully revealed in III, ii) foreshadowed?

What justification is there in III, i, for the assertion that the chief key-note of this play is "that true freedom consists in service?"

The "love at first sight" of Ferdinand and Miranda may profitably be compared with similar love affairs elsewhere in Shakspere—Romeo and Juliet, Orlando and Rosalind, etc.

How is the plot against Prospero interfered with in III, ii? Is the part of Ariel in this scene effective as comedy? How should it be handled in stage presentation?

What is the effect of the "living drollery" and "quaint device" of III, iii, upon the "three men of sin" for whom it was designed? In what way, or for what reason, could this be called the climax of the play?

What is the dramatic purpose of the masque of goddesses in IV, i? Does it delay the action unduly at a critical juncture?

Why is Prospero so much disturbed (p. 134) at his remembrance of so paltry a plot as that of Caliban and his companions? How is Caliban's superior caution in relation to the "glistering apparel" to be explained?

Note the purely corporal nature of the punishment of the lesser plotters. How does it differ from the punishment of those in higher station? To what extent does the dramatist's desire for comic action account for this?

What distinctions does Prospero make among the sinners whom he pardons in V, i, and why? Is there any reason to suppose that Antonio, Sebastian, and Trinculo are repentant? Is it out of character for Caliban to be?

GENERAL CONSIDERATIONS:

When was *The Tempest* first published? What place in the order of plays did it occupy (p. 32)? What inference was drawn? What are the reasons for abandoning this inference? Find examples of the various characteristics mentioned on page 32. What external evidences are there of the late date of *The Tempest*? What possibility as to the position of this among Shakspere's plays? Interpret in detail, in the light of this possibility, Prospero's abandonment of his magic.

What are the principal suggestions as to direct sources of *The Tempest* (pp. 34, 35)? What documents probably suggested details (pp. 35-37)? Discuss the need of searching for sources. Mr. Kipling's suggestions (mentioned on p. 36) are interesting as to the way in which a skillful author may make use of odds and ends of information that he picks up from day to day.

Study the play carefully for the

purpose of testing the editor's statement (p. 8) as to the lack of the element of conflict. Search out the "devices for the sustaining of interest." Discuss the editor's statement as to the simplicity of the drawing of character. Find examples of the elements of charm that are mentioned (p. 9).

What is unity of time? Unity of place? To what extent is each observed in *The Tempest*?

Note the unusual amount of music provided for; the situations in which there is music; the kind of music rendered; the effect intended and secured, etc.

The Tempest and *A Midsummer-Night's Dream* are particularly suitable for comparison. Discuss Victor Hugo's statement that the latter depicts the action of the invisible world on man; the former, the action of man on the invisible world. For topics regarding the latter play see pages 23-26 of this Manual.

Pay special attention always to the notes as to the main functions of whole scenes or acts (pp. 161, 163, etc.). Search out specific evidences of the editor's assertions; or criticize them if there seems to be any reason for criticism.

Where is prose used in this play (p. 38)? Examine the passages and test the reasons for the use of prose. Compare with other plays in this regard.

Where is rime used (p. 38)? Compare particularly with *A Midsummer-Night's Dream* in this respect. With *Hamlet*.

Find examples of your own of the metrical variations listed on pages 39-42. Of the peculiarities of language discussed on pages 42-47.

A very great number of allegorical interpretations of *The Tempest* have been suggested, to which the editor of the Lake edition—perhaps wisely—pays scarcely any attention. He mentions (p. 33) the possible symbolization of Shakspere himself by Prospero. Teachers also may find it interesting to note the obvious facts that Ariel is a spirit of air, Caliban of earth; and that the former may very well symbolize the fancy, the latter the animal propensities or the brute understanding.

Why is Ariel represented as invisible to everybody in the play but Prospero? Compare him with Puck in *A Midsummer-Night's Dream*.

Note the possible relation of the name Caliban to cannibal (p. 161). Is Prospero's tyranny over him wholly justified? What indications are there as to his mental powers? Why does he speak in verse? Comparison (if simplified) may be made with Browning's elaboration of Shakspere's portrait, in "Caliban upon Setebos."

Is any of Miranda's talk inconsistent with the maidenly character ascribed to her? Is she undutiful to her father? Should she be represented as ignorant, or only innocent of the world? Is the love of Ferdinand and Miranda wholly an enchantment caused by Prospero? Is it true that these lovers are undeveloped characters whose relation to each other is more important to the play than they themselves are?

How is Alonzo distinguished from Sebastian and Antonio? Have the two latter distinct individuality in villainy? Are Stephano and Trinculo differentiated? Are they more highly developed per-

sonages than Caliban? Is the Boatswain made a distinct and clearly individual character? What difficulties are there in the stage presentation of *The Tempest?* Can it be given with real effectiveness? What parts are most effective? It may be noted here that Dryden made a singular stage version.

Theme Subjects

See subjects on other plays by Shakspere.

1. Sources for *The Tempest* (pp. 33-38)—sum up suggestions and the plausibility of them.

2. The situation presupposed by the play.

3. The story of Ariel before the play begins (may be supplemented imaginatively—but in harmony).

4. The story of Caliban (as next above).

5. The general plot structure of *The Tempest.* Note the various stories and how they are related.

6. Narrative themes on distinct smaller units within the plot, such as:

Prospero's revenge.
The love of Ferdinand and Miranda.
The plot against Alonzo.
Caliban's conspiracy.

7. Character sketches of Prospero, Gonzalo, Miranda, Ferdinand, the noble villains, the vulgar villains.

8. Ariel and Puck.

9. Caliban. (This may be a simple characterization of him as he appears in the play; a discussion of symbolic interpretations; or a comparison with Browning's Caliban.)

10. The use of music in *The Tempest.*

11. *The Tempest* and *A Midsummer-Night's Dream.*

12. *The Tempest* on the stage.

13. An interpretation of *The Tempest* on the assumption that it was Shakspere's last play. Let the passages that fit in with this assumption be picked out and explained.

Selections for Class Reading

1.—Prospero's story (pp. 57-64).

2.—Ariel tells of his acts (pp. 65-67).

3.—Ariel's past (pp. 68-71).

4.—Caliban (pp. 72-75).

5.—Ariel's songs (pp. 75, 76, 146).

6.—The meeting of Ferdinand and Miranda (pp. 77-81).

7.—An ideal commonwealth (pp. 89, 90).

8.—A plot is hatched (pp. 92-97).

9.—Caliban and the drunkards (pp. 99-107—with some omissions).

10. A love scene (pp. 109-113).

11.—Caliban's plan (pp. 117-19).

12.—Ariel to the "men of sin" (pp. 123-26).

13.—Prospero's comments on the masque (pp. 134, 135).

14.—Prospero's renunciation of his magic (pp. 143-144).

ROMEO AND JULIET. William Shakspere. Edited by William Allan Neilson, M.A., Ph.D., Professor of English, Harvard University. Chicago: Scott, Foresman and Company. pp. 214. 25 cents.

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Helps to Study

See page 23 of this Manual for questions and suggestions which will apply equally well to the introduction to *Romeo and Juliet.*

ROMEO AND JULIET — GENERAL CONSIDERATIONS:

What is the probable date of composition of this play (pp. 36, 37)? Its position, chronologically, among Shakspere's plays? What are the facts as to editions of it?

What is the main direct source of the play? The general history of the story (pp. 38, 39)? What are the most noteworthy changes Shakspere made (p. 39)?

As in the case of other plays of Shakspere, find examples of the various metrical characteristics described on pages 40-43; and of the peculiarities of language discussed on pages 43-47.

Pay close attention to the remarks in the Notes (pp. 176, 179, etc.) as to the main function of each scene in the play as a whole. Specific details in support of the editor's suggestions should be sought, and of course criticism is proper if based on evidence from the text.

The use of prose and verse is, as usual, worth study. For example, in the very first scene, the servants in their serio-comic talk use prose; but as soon as characters of higher station appear and the quarrel becomes more serious, verse is used. Similar changes may be noted elsewhere.

Various matters of style demand attention: the frequent use of rhyme, even alternate rhyme; of conceits, word-play, balance, etc.; the lyrical character of much of the play. Specific lyrical passages of special importance are the sonnet when Romeo and Juliet meet; Juliet's evening song *(serena)* or epithalamium (III, ii); and the *alba* or dawn song at the beginning of III, iv.

How much of an effort seems to be made to give an Italian coloring to the play? Point out ways in which action, characters, and atmosphere seem appropriate to the scene. How has this play been used in relation to the contention that Shakspere visited Italy?

What is approximately the duration of time of the play? The time-scheme may easily be worked out, and the movement will be found astonishingly rapid, especially in comparison with the source. What is the effect of this?

What do you think of the plot structure? The following brief analysis may be tested: Exciting force, the love at first sight of Romeo and Juliet; rising action, culminating in their marriage; turning point and tragic force, Romeo's banishishment; a period of suspense when the potion acts properly; catastrophe, the death of both lovers by their own hands, when each thinks the other dead. Thus the main story is that of the "star-cross'd lovers;" the feud of their families is an enveloping or background action. The "course of true love" is complicated very slightly by the preliminary love of Romeo for Rosaline; much more by the love of Paris for Juliet.

The acts of the play have rather exceptional unity. They may be examined in detail to determine the soundness of these titles for them: (1) meeting; (2) marriage; (3) separation; (4) efforts for reunion; (5) failure and death.

The structure of single scenes is in a number of cases very skilful; e. g., the two quarrel scenes. These should be studied with staging in mind, the grouping of characters, etc.

Preparation is very carefully handled in this play. Note the following examples and supplement them: hints in the prologues to acts I and II; the Prince's threat (p. 55); Benvolio's suggestion that Romeo "examine other beauties" (p. 60); the remarks of Romeo and Juliet when they learn each other's identity (pp. 78, 79); Juliet's further misgivings in the balcony scene; the introduction of Friar Lawrence as interested in herbs and poisons (pp. 90, 91); the Friar's hope of ending strife between the families; Benvolio's first speech in III, i, etc.

Note how the comic elements of the play are interwoven with the tragic. A striking example is Mercutio's persistence in witticisms as he is dying (pp. 110, 111). Are the comic parts ever out of harmony?

Work out the way in which the characters are balanced in pairs: e. g., the two lovers, their parents, the confidantes, the various partisans of the rival families, etc.

In what way and to what extent do Romeo and Juliet develop in character? Is it reasonable to expect real character development in five or six days? How else may the changes in the lovers be reasonably explained? Is the tragic result of the play in any way due to the character of the lovers?

Do you consider Romeo's love of Rosaline merely fanciful, or a genuine love? Examine the evidence carefully, for commentators have taken both sides of the question.

Note that the Nurse is in function one of the most conventional of stage characters—the confidante—but has been made completely individual. How has this been done?

What do you think of the contention that Friar Lawrence is a sort of chorus to express the poet's own sober judgment? Is he not a confidant for Romeo (to a degree for both lovers) as the Nurse is for Juliet?

Do you think the play exhibits the fatal results of immoderate

passion; or is it really a glorification of true love? What is actually accomplished even though the lovers die?

Is it a defect that the tragedy is to so great an extent a result of mere chance? Make a careful list of the things that result badly through chance alone.

What has been the comparative popularity of *Romeo and Juliet*, among Shakspere's plays, on the stage? How do you account for it?

Perry picture 1117 is Makowsky's Romeo and Juliet.

DETAILS OF THE PLAY:

What does the Prologue (p. 51) accomplish? What is its most significant line (or phrase)?

Wherein is the introductory scene particularly effective? Points to note are: the remarkable directness with which the family feud that causes the whole tragedy is forced on the attention; the small amount of formal exposition that is needed; the crescendo effect up to the arrival of the Prince.

How is Romeo introduced (p. 56)? Note the romantic interest at once aroused.

What is gained for the play by the plans expounded in I, ii?

What is accomplished by the long conversations of the Nurse (pp. 66 ff., etc.)? What important fact as to the relation of Juliet to her family and whole environment is very soon brought out?

Has Mercutio's Queen Mab speech (p. 71) anything to do with the play? Does it reveal character? On what ground may it be defended?

The staging of the masquerade scene (pp. 75-79, especially) should be worked out, or discussed by those who have seen the play well presented. It gains much in effectiveness when one realizes how the persons on the stage are grouped and how the bits of disjointed conversation are handled.

What is the precise form of the first conversation of Romeo and Juliet (pp. 77, 78)? What other parts of the play have similar form? With what difference?

List the elements that contribute to the effectiveness of the balcony scene (pp. 82 ff.). Do you find it marred in any way?

Why should Friar Lawrence talk at once of herbs and poisons in II, iii (p. 91)? What subtle preparation is involved?

Why should II, iv and v, be so prolonged with comedy? How do you interpret the fact that Romeo—who was so love-sick and melancholy at the beginning of the play—now takes part in the comedy?

Examine in detail the way in which the fatal quarrel scene (III, i) is handled—stage groupings, climactic arrangement, etc. What is the effect of having Romeo's well meant interference result so badly?

What do you think of the assertion which has been made, that Shakspere had to "kill off" Mercutio or he would have run away with the play?

Note the balance of scenes two and three in act III; one showing Juliet, the other Romeo, in misfortune. Which makes the better impression?

Is the hurrying of the marriage to Paris well accounted for?

What sort of preparation has there been for the harshness of the Capulets toward Juliet?

Do you see any defense for the comic interlude of the servants at the end of IV, v (pp. 155, 156)? For example, can it be justified in the same way as the Porter scene in *Macbeth*; or do you find vital differences?

What elements of effectiveness do you find in the potion scene (pp. 148, 149)?

Note the striking effect of contrast at the beginning of V, i; the way in which Romeo receives news of Juliet's death (p. 158); the scene with the Apothecary.

Why should the play continue after both lovers are dead? What is accomplished? Is it necessary or useful?

Theme Subjects

1. A history of the legend of Romeo and Juliet (pp. 38, 39).

2. The relations of the play and Brooke's poem.

3. An imaginary scene between Romeo and Rosaline (to account for his state of mind at the beginning of the play).

4. An imaginary account of the beginning of the feud between the Montagues and the Capulets.

5. A narrative summary of the feud as it appears in the play (with the least possible attention to the love story).

6. A similar summary of the story of Romeo and Juliet (with the least possible attention to other matters, such as the feud).

7. Character sketches of Romeo, Juliet, Friar Lawrence, the Nurse, Mercutio, Capulet, Paris —any other character who seems worth treating in detail.

8. The plot structure of the play (which may start with elucidation or criticism of material suggested on p. 245).

9. The time-scheme of *Romeo and Juliet*—a careful explanation, from hints within the play, of the time when the successive events happen.

10. Characteristics of Shakspere's early workmanship in this play, involving such topics as the use of rhyme, conceits, and plays on words; artificialities in relation to Romeo's first love, the noisy mourning of the Capulets, etc.

11. The use of comedy in *Romeo and Juliet*. All comic scenes should be examined in their relation to serious matter; comic characters classified; methods of securing comic effects noted, etc.

12. The lyrical elements in the play (most of which have been indicated in the preceding "Helps to Study").

13. The Italian element—how definite an impression of Italian setting, characters, etc., is given?

14. The role of chance in *Romeo and Juliet*—a careful study of all events in which chance plays an important part.

15. Various problems (most of them suggested in "Helps to Study" above) may be used for argumentative discussion; e. g., the genuineness of Romeo's love for Rosaline, the proper interpretation of Friar Lawrence's character, the lesson of the play (if it has one).

16. Impressions of a stage presentation of *Romeo and Juliet;* or this may be made more specific—My favorite Juliet, My favorite Romeo, or something of the sort.

Selections for Class Reading

1.—Romeo in love (pp. 56-61).
2.—Queen Mab (pp. 71, 72).
3.—The meeting of Romeo and Juliet (pp. 75, 77-79).
4.—The balcony scene (pp. 82-90—with perhaps some omissions).
5.—The Nurse and Romeo (pp. 97-101).
6.—The Nurse and Juliet (pp. 102-105).
7.—A street brawl (pp. 107-112).
8.—Juliet receives bad news (pp. 115-19).
9.—Romeo's lament (pp. 120-23).
10.—The Friar's advice (pp. 125-27, 142-44).
11.—The dawn song (pp. 129-31).
12.—The potion scene (pp. 147-49).
13.—Romeo hears of Juliet's death (pp. 157-60).
14.—Romeo at the tomb (pp. 164-66).
15.—Juliet revives (pp. 168, 169).
16.—Reconciliation (pp. 172-74).

TWO YEARS BEFORE THE MAST. Richard Henry Dana, Jr. Edited by Allan F. Westcott, Instructor in English, United States Naval Academy. Chicago: Scott, Foresman and Company. pp. 529. 40 cents.

CONTENTS.

PREFACE.
INTRODUCTION:
The Life of Dana.
Two Years Before the Mast.
DIAGRAM OF SHIP AND BRIG.
DIAGRAM OF TOPSAIL.
TEXT.
TWENTY-FOUR YEARS AFTER.
GLOSSARY OF NAUTICAL TERMS.

Helps to Study

DANA'S CAREER:
What is significant about his family and family traditions (pp. 11, 12)? How did he happen to go to sea, and at what age?
What became Dana's profession? What offices did he hold (pp. 14, 15)?
When was *Two Years Before the Mast* published (p. 13)? At what age of the author? Did he write anything else?
TWO YEARS BEFORE THE MAST:
What is the position of this book among works of its kind (pp. 16, 17)? Many students will have read stories dealing more or less with the sea (*Robinson Crusoe, Kidnapped, Treasure Island,* etc.), and may find it interesting to point out re-

semblances and differences. Or from another point of view, comparison with such books as Parkman's *Oregon Trail* is useful. (See pp. 229, 233, 35, 101, of this Manual.)

The matter of technical terms of sailing must be handled with some care. As long as the general course of action is clear, it is wisest not to attempt to understand every nautical detail (see p. 7), for a great many sailing terms are obsolete and the ordinary person has no use for them. Some of the terms, however (e. g., p. 157), may be compared with those in use as far back as Shakspere's time (see *The Tempest*).

Note the sailors' use of "lay" (explained p. 52); the use of "soger" (p. 177, etc.; just as we now speak of "soldiering on the job"); the use of "carry" (as on p. 220) as it is now used in the South; the use of "haze" (as on p. 86).

Find examples of "direct and graphic narrative" in addition to those mentioned on page 19. Take, for example, the account of the flogging (pp. 145 ff.)—do you know anything of the sort in fiction that is more effective? Compare the accounts of violent action on shipboard in *Kidnapped* and *Treasure Island*. For other examples under this heading see pages 276 ff., 395 ff., etc.

To what extent do you find variety secured in dealing with events similar in nature (e. g., pp. 55-6 and 59)?

Find other examples of similar quality to the one quoted at the bottom of page 18. There are vivid descriptions of places on pages 152, 194, and elsewhere; of persons, on pages 127-8, 200-201, 221-23, 262 ff., etc. See also the description of the iceberg (pp. 401, 402).

Do you find many apt and striking comparisons or other figures of speech? (See the bottom of p. 181, top of p. 285, line 7 of p. 295, p. 381, etc.)

The book contains many excellent models of exposition—some perhaps too technical for the average reader, yet many of them worth careful study (e. g., pp. 209-11, 230 ff., 241-42, 251 ff., 349 ff.). Are these made interesting, as well as practically useful? If so, how?

Note indications of the author's character (pp. 107, 206, 225, 272, 274, 359, 399, 466, etc.). In line also with this topic is his quiet, unassuming way of dealing with a dangerous situation (as on pp. 31, 446, etc.).

What attitude toward animals is indicated (e. g., pp. 214 ff.)? What humanitarian bearing has the book? Cite specific evidences in support of your conclusion.

To what extent do you find literary allusions? Make a list of them. Perhaps the most interesting, for a young student, is the material dealing with Selkirk's (Crusoe's) island (pp. 74 ff.). See also the following pages for references to works often read in high schools: 26, 65, 344, 463, 496, 501.

One of the most interesting topics in relation to the book is the contrast between the scenes, conditions, etc., which it presents, and the same scenes, etc., at the present time. Compare, for example,

the meeting of ships in Dana's time (p. 35) and now. Note the time it took for mail to travel from the Atlantic to the Pacific (pp. 313, 338); the utmost speed possible on the ocean (p. 438)—and various other topics may be found. The changes in California are particularly noteworthy. What striking prophecy is made as to San Francisco (p. 311)?

A matter in which there has not been so much change, seemingly, is the Mexican character and Mexican manners and customs. See, for example, pages 115 ff.

Note reflections of contemporary history (as on pp. 281, 319, 460).

What uses of songs on shipboard are made prominent (pp. 352, 357, etc.)?

Examine the appropriateness of the chapter titles (e. g., Chaps. IV, XV, XVIII, XXV). Do the chapters generally have unity, or do they seem sometimes to be divided largely to secure approximately even length?

Note the way the reader is kept in suspense, in Chapter XXII, whether Dana is to have his wish about being taken aboard the *Alert*. Then see pages 358 ff.

What is the reason and the defense for variations from complete sentence structure in various places (as on p. 44)?

Examine uses of "should" on page 234. Don't you find a place where intention is really meant, and "would" therefore seems more accurately to present the meaning? Compare also pages 271, 413.

While in general the style of the book is excellent, it may be profitable to notice such slips as a plural reference to the indefinite (p. 294); the expression "danced and waltsed" (p. 318); a hanging participle (p. 384); "whom" for "who" (p. 431)—and no doubt the list could be extended.

Theme Subjects

1. A rapid summary of Dana's whole trip, both ways.

2. Short narrative themes based on portions of the book, such as:

The flogging (pp. 145 ff.).
Shore leave at San Diego (Chap. XVI.).
Old Bess and the cook (pp. 174 ff.).
The story of Foster (pp. 48-9, 177 ff.).
Dana and the Captain (pp. 239 ff., 358 ff., etc.).
A race (pp. 260 ff.).
Marsh's story (pp. 276 ff., 342-3).
The boxing match (pp. 315-17).
The Italian lad's story (pp. 364-67).

3. Differences between Dana's time and the present, in the following matters (separate themes on each):

Travel by sea.
Southern California.
San Francisco.
Trade along the Pacific (the principal things sold, etc.).
Going from Boston to California.

4. A character sketch of Dana as indicated in his narrative. (See references in "Helps to Study" above.)

5. A character sketch of Captain Thompson (pp. 86, 137, 148, 331, 358, 401, etc.).

6. A character sketch of Tom Harris (pp. 262 ff.)—or other persons who seem worth treatment.

7. Hazing on shipboard (p. 86)—work up an incident for yourself.

8. An account of the meeting with the pirate ship (pp. 46, 47), supposing she had overhauled the *Pilgrim*.

9. A battle with a shark (pp. 228-9), developed imaginatively.

10. Robinson Crusoe's island (pp. 74 ff.).

11. Dana's view of Hawaiians ("Sandwich Islanders," pp. 202 ff.).

12. The American-French difficulties of 1835 (p. 281, and look up the matter in histories).

13. Abuses on shipboard (e. g., pp. 405-6 and elsewhere). Or the subject may be limited—say to food, as to which data may be gleaned from many places.

14. The advantages of a big ship (p. 258 and various details about the *Alert*).

15. Anglo-Saxon and other sailors (pp. 190 ff.).

16. Literary allusions in the book (a partial list has been indicated in "Helps to Study" above).

17. Expository themes on such subjects as:

Curing hides (pp. 209 ff.—is such a process followed now?).
Animal life in California (see especially pp. 214 ff.).
The government of California (pp. 232 ff.).
The character of the people of California in Dana's time.
Mexican funeral customs (pp. 184 ff.).
Mexican marriage customs (pp. 322 ff.).
Mexican sports and amusements (pp. 187 ff., etc.).

Selections for Class Reading

1.—Sunrise at sea (p. 32).

2.—The "governance" of a ship (pp. 36-39).

3.—A "true specimen of Cape Horn" (pp. 59, 60).

4.—Death at sea (pp. 68, 69).

5.—Crusoe's island (pp. 74-76, 79-82).

6.—Landing at Santa Barbara (pp. 94-97).

7.—The women of California in 1835 (pp. 118-21).

8.—Monterey in 1835 (pp. 122-26).

9.—The flogging (pp. 145-51).

10.—Visiting the Mission at San Diego (pp. 166-70).

11.—"Sandwich Islanders" (pp. 202-208).

12.—Curing hides (pp. 209-11—as a model of exposition).

13.—Animal life at San Diego (pp. 214-18).

14.—Tom Harris (pp. 262-69).

15.—A clear-sky storm (pp. 293-95, 299).

16.—A marriage at Santa Barbara (pp. 322-37).

17.—The Italian boy's story (pp. 364-67).

18.—A squall (pp. 395-98).

19.—An iceberg (pp. 401-3, 420).
20.—Cape Horn wins (pp. 422-25).
21.—Northward ho! (pp. 432-37).
22.—The beauty of a ship (pp. 440, 441).
23.—A tropical storm (pp. 452-54).
24.—Reaching Boston (pp. 471-74).

TYPES OF THE SHORT STORY. Edited by Benjamin A. Heydrick, High School of Commerce, New York City. Chicago: Scott, Foresman and Company. pp. 305. 35 cents.

CONTENTS.

SPECIMEN STORIES.

PREFACE.

INTRODUCTION.

I. The Tale and the Short Story.
II. Bibliography.
i. History and Criticism.
ii. Collections of Short Stories.
III. Plan for Study of a Short Story.
i. Type.
ii. Purpose.
iii. Title.
iv. Beginning.
v. Plot.
vi. Characters.
vii. Setting.
viii. Style.

Helps to Study

THE SHORT STORY FORM:

The essence of the distinction now usually made between the artistic short story as a literary form, and other brief narratives, is found in Poe's review of Hawthorne's *Twice-Told Tales* (see p. 311 of the Lake ed. of *Poems and Tales* by Poe). This has, of course, been much elaborated in the books listed on pages 11-14 *(Types of the Short Story)*, and other books and articles dealing with the form. The teacher may well consider the question whether the distinction has not been overworked. Certainly it should not be emphasized with young students, whose attention should be called to the *qualities of good story-telling* (which are almost as many as there are good stories) rather than to literary technicalities.

Nor should classification of stories be made very prominent. The editor of the text says (p. 11) that his classification (pp. 14, 15) is not exhaustive, and a moment's consideration will indicate also that the classes are not all co-ordinate or mutually exclusive. The lists (pp. 45, 59, etc.) should be taken as only tentative, subject to discussion in cases in which the teacher or students know the stories.

The "Plan for the Study of a Short Story" (pp. 14-19) contains many valuable suggestions, which to a considerable extent anticipate what should

otherwise go into this Manual. They should be applied, so far as possible, to each story, especially the questions at the end of III and IV, and all of V, VI, VII, VIII.

Each of the stories should be read through rapidly at a sitting, to get the best possible realization of the total effect. Technical questions should be considered on a later reading or skimming.

Stevenson once declared that there are only three ways of writing a story: "You may take a plot and fit characters to it, or you may take a character and choose incidents and situations to develop it, or . . . you may take a certain atmosphere and get actions and persons to express and realize it." As an example of the third class he mentions his own story, "The Merry Men;" the other classes are self-explanatory. It will be interesting to apply this classification to the stories in the text.

What other stories in the book are to a certain extent "humorous" besides the one specifically so classified? Can you discriminate definitely between it and the others in this matter?

What distinction do you see between the specimen "Story of Terror" and the "Story of the Supernatural?"

In which of the stories, besides the one classified as a "Story of Local Color," is there a very definite attempt to secure local color?

Is not "The Sire de Maletroit's Door" a "Story of Dramatic Incident" as truly as "The Ambitious Guest?" How about "Markheim" in this regard? How do you think the classification in each case can be defended, if at all?

THE SELECTED STORIES:

"Rip Van Winkle." See questions on page 29 of this Manual. What do you think of the suggestion that a present-day writer of this story would probably begin with Rip's return, and work backward? Do you think such a story would be more, or less, effective? What details in the story are appropriate to the purported narrator, Diedrich Knickerbocker?

"The Ambitious Guest." See page 118 of this Manual. In books on the short story, "The Ambitious Guest" has been much used as a model for choice of details, structure, and general technique. It will repay very careful study in these regards.

"Namgay Doola." Do you consider the setting most prominent in this story; or is it the character of the person whose name the story bears—and by shrewd implication the character of his race? Note the elaborate exchange of compliments on page 62. Can you see that anything is gained by having them put in "indirect discourse," instead of being quoted exactly as spoken? (Rapidity; humor.) *Perry Picture 946 is of Kipling.*

"Two of Them." The charm that pervades Barrie's best work can hardly be better indicated than by comparison of this story with a plain statement of just what happens in it. The editor points out its main qualities (pp. 88, 89).

"The Sire de Maletroit's Door." Is there evident in this story

an effort to get the "atmosphere and environment" of the time depicted—in a sense, local color? Given the environment and the fundamental situation, does the psychology seem reasonable; the denouement seem true? Give reasons for the answer. Which kind of a story (as described by Stevenson himself in the passage quoted above) is this?

"The Pit and the Pendulum." See page 124 of this Manual. What notions as to the situation did you entertain during the course of the story? At what point did you first suspect the truth? When were you certain?

"The Haunted and the Haunters." Is the expository matter on pages 155 ff. and 165 ff. important or necessary? Give reasons. Is the story as a whole sufficiently explained? Important considerations regarding it are indicated on page 175.

"My Double, and How He Undid Me." What is the purpose, and the effect, of the abrupt introduction to this story? Note the desultory manner in which it is told—does it nevertheless continuously progress? Dr. Hale's note says laconically: "A Boston journal, in noticing this story, called it improbable. I think it is." Does this make any difference with its effectiveness? What serious thought—even purpose —underlies the story (see p. 194, for example)? Is the purpose so prominent as to be objectionable? *Perry Picture 2537 is of Dr. Hale.*

"Cree Queery and Mysy Drolly." Where, notably, does this story illustrate the old saying that laughter often lies very close to tears? Barrie's handling of both humor and pathos is worth study.

"Moti Guj — Mutineer." This story appeared in *Life's Handicap,* not *Plain Tales from the Hills.* What are its particular elements of effectiveness? In what ways does it differ from the animal stories in the *Jungle Books* (as to realism, for instance)?

"Dr. Heidegger's Experiment." See page 118 of this Manual. The editor's discussion on pages 233, 234, suggests the main points for consideration.

"The Gold-Bug." See page 124 of this Manual.

"Markheim." To which class in Stevenson's division of stories does this belong? What elements in the setting heighten the effect? "Markheim" suggests, in one way or another, various stories of Poe's—"William Wilson," "The Tell-tale Heart," and (somewhat less directly) *Dr. Jekyll and Mr. Hyde.* Who, or what, is the visitor in "Markheim"? What is to be said of the conclusion —its meaning and its effectiveness?

Theme Subjects

Many theme subjects of a somewhat technical character may be obtained from the "Plan for Study" (pp. 14-19).

For subjects suggested by "Rip Van Winkle" see page 30 of this Manual; by "The Ambitious Guest," page 119; by "The Pit and the Pendulum" and "The Gold-Bug," page 125.

1. Diedrich Knickerbocker. (This may be treated in several ways—as a character sketch, an account of Irving's use of the old gentleman, the vogue of the name up to the present time, etc.)

2. The story of "The Ambitious Guest" on the assumption that the hero escaped from the slide.

3. The story of Namgay Doola's father as you imagine it may have been (from hints especially on pp. 69-73).

4. A straightforward narrative of the happenings of "Two of Them" (pp. 78-88).

5. A summary of the events of "The Sire de Maletroit's Door" (pp. 91-116).

6. A discussion (*pro* or *con;* perhaps a debate) on the reasonableness of the conclusion of "The Sire de Maletroit's Door."

7. A tale suggested by "The Pit and the Pendulum," but with other tortures, another solution, or whatever variation the ingenious student may work out.

8. A discussion (as in 6, above) of the explanation of "The Haunted and the Haunters."

9. An essay, after the manner of the *Spectator* or of Lamb, on the serious subject of "My Double, and How He Undid Me."

10. Humor and pathos in Barrie (with use of both the stories in the text, and other work of his which the student may know).

11. A character sketch of Moti Guj (pp. 211-19).

12. An original story of the finding of the "fountain of youth." (Make it distinctly different in tone from "Dr. Heidegger's Experiment," pp. 221-33.)

13. Jupiter in "The Gold-Bug" (the naturalness of his character and his dialect, comparison with negroes in later fiction, etc.).

14. A discussion (as in 6, above) of the comparative interest of the latter part (the explanation) and the first part of "The Gold-Bug."

15. A summary of "Markheim" (a plain narrative of what happened, with little attention to analysis).

16. A statement of reasons for making a favorite story of any one of those in the book.

17. An explanation of the main differences between the artistic short story and other short narratives.

Selections for Class Reading

1.—"Rip Van Winkle" (practically the whole story should be read, with perhaps slight omissions if necessary; pp. 22-41).

2.—"The Ambitious Guest" (pp. 47-57).

3.—A visit with a king (pp. 60-64).

4.—Namgay Doola's parentage (pp. 69-73).

5.—"Two of Them" (which really demands acting rather than mere reading; pp. 78-88).

6.—Denis de Beaulieu is entrapped (pp. 93-98).

7.—Blanche's story (pp. 104-6).

8.—Blanche and Denis (pp. 111-16).

9.—The pit (pp. 122-26).

10.—The pendulum (pp. 129-35).

11.—In a haunted house (pp. 146-51).

12.—Terrors of the night (pp. 153-4, 157-62).

13.—Investigation (pp. 171-74).

14.—Coaching the double (pp. 180-85).
15.—How the double "undid me" (pp. 193-99).
16.—"Cree Queery and Mysy Drolly" (pp. 202-8).
17.—"Moti Guj" — Mutineer (pp. 211-19).
18.—"Dr. Heidegger's Experiment" (pp. 221-33—with perhaps small omissions, if necessary).
19.—Finding buried treasure (pp. 249-59).
20.—After a murder (pp. 289-94).
21.—Markheim and his visitor (pp. 296-303).

OLD TESTAMENT NARRATIVES. Edited by Charles Elbert Rhodes, A.M., Head of the Department of English, Lafayette High School, Buffalo, N. Y. Chicago: Scott, Foresman and Company. pp. 395. 40 cents.

CONTENTS.

PREFACE.
INTRODUCTION.
The Literary Study of the Bible.
The Characteristics of Bible Literature.
The Place of the Bible in English Literature.
Bibliography.
SELECTIONS I—XCVIII.
NOTES.
A PRONOUNCING GLOSSARY.

Helps to Study

GENERAL MATTERS:

Fortunately the language of the English Bible has been changed as little as possible from the early versions. The fourteenth century translation of Wyclif, of course, had to be modernized in the work of Tyndale (sixteenth century) and of the King James translators (seventeenth century); but the American revision used in the text makes few verbal changes from the King James version except to correct errors or misunderstandings. What is the result of all this as to harmony of style with a primitive original?

What advantages has the form of the text, compared with the conventional way of printing the Bible, divided into chapters and verses? Are there any disadvantages?

It has been asserted (by Cardinal Newman, in his *Idea of a University*) that the Bible is not literature in the strict sense of that term, because it is "no picture of life, but an anticipation of death and judgment." Compare the view now commonly held (pp. 9, 10). Can the two views be reconciled?

Specific examples of the various "characteristics of Bible literature" pointed out by the editor (pp. 11-14) should be observed throughout the reading, and classified. The Notes (pp. 363-86) contain many questions and suggestions as to matters of style, literary effectiveness, etc., which to a considerable extent anticipate this Manual and are by this reference made part of it. (See, e.g., the material on selection XI, p. 365; on LIX and LX, p. 378, etc.)

Many Old Testament narratives

are found dramatized in the mystery (or miracle) plays, of which specimens may be found in such sources as Manly's *Specimens of the Pre-Shakesperean Drama.* See particularly the comic quarrel attributed to Noah and his wife in the Towneley play of "Noah's Flood" (cf. selection V); and the pathetic Brome play of Abraham and Isaac (cf. pp. 40, 41).

Note different types of narration: Deborah's narrative song (pp. 169-72); the fable (pp. 180-81, 374); the idyl (the Book of Ruth, pp. 191 ff.), etc. *The Book of the Short Story* includes in its lists of short stories the Books of Ruth, Jonah, and Esther, and the story of Shadrach, Meshach, and Abednego (pp. 330-33), besides various parts of the Apocrypha.

Do you find any narration which departs from the actual order in which events happened? Any plunging into the middle of things, for instance, with retrospective explanation? Any conscious use of suspense to heighten the effect? Any beginnings or endings with the particular "snap" that is likely to be characteristic of present-day short stories?

Uses of the Bible in great literature, especially in books read in the English course, should be noted. See pages 15-18, 363-86, and supplementary notes below. Of the books treated in this Manual, *The Pilgrim's Progress* (pp. 75-79 above), very notably imitates the style of the English Bible.

Note the sentence structure—the tendency to connect simple clauses by "and" (as on p. 19 and elsewhere), and not to have much subordination. Observe repetitions also; repetition and parallelism being among the most common characteristics of Hebrew literature.

Perry Pictures of Old Testament subjects are so numerous as to require grouping and tabulation:

The Creation, Nos. 953-58.
The expulsion of Adam and Eve, 4045.
The story of Noah, 1089E, 3050, 4047.
The Tower of Babel, 3065, 4048.
Abraham's career, 289, 584G, 717, 3345, 3347, 4052-55.
Hagar and Ishmael, 404B, 3061B, 3560-62.
Isaac (and Rebekah), 584, 1088, 1089F, 4007, 4013.
Jacob's career, 584, 685G & H, 714, 1089G & J, 4061, 4065.
Joseph, 584E & F, 1089.
Moses and his career, 269-70, 295, 301B, 344-49, 351, 445, 584H, 685F, 886, 1036, 3343, 4010, 4069, 4075-6, 4081, 6929.
Joshua's leadership, 349, 4083-4.
The story of Ruth, 4008, 4011.
Samuel, 866, 4002, 6911.
David's career, 301C, 1089B & C, 1254B, 1255, 3094B, 3566, 4012, 4098, 4101.
Solomon, 1089D, 4103.
Elijah, 1036.
Daniel, 1034, 3051-2, 4118.
Esther, 4004B, 4120, 4123.
Scenes in the Holy Land, 1921-24, 1927-29, 1939.

DETAILS AS TO SELECTIONS:

Note that the first two selections are two different accounts of the creation; the first the so-called Elohistic account (from the Hebrew word which is translated God in the text), the second the Jehovistic account (from the word which in the

American revised version 'is always rendered Jehovah). Observe the differences between the two accounts. On such matters as this, Gladden's *Who Wrote the Bible* will be helpful.

See also such more recent works as Abbott's *Life and Literature of the Ancient Hebrews* and Marcus Dodd's *The Origin and Nature of the Bible.*

To supplement literary references in the Notes (pp. 363 ff.): The poet Clough attempted a play on the story of Adam and Eve, of which portions exist entitled, "Fragments of the Mystery of the Fall." D. G. Rossetti's "Eden Bower" also deals with the sin of Adam, combining the Talmudic legend of Lilith (said to have been Adam's first wife) with the Bible version.

Find discrepancies in the account of the Flood, due to a strange patchwork of the Elohistic and Jehovistic narratives (Gladden, pp. 49-53); e.g., the mention of "seven and seven" animals (p. 29 of the text) and two animals of each species in other places. Do such discrepancies have any serious effect on the value and interest of the narrative?

Clough has a poem, "Genesis XXIV," dealing with the story of Rebekah, and two poems on Jacob.

The recent play, "Joseph and his Brethren," deals with the whole story of Joseph (pp. 60-89), of which the natural dramatic qualities are mentioned in the Notes (p. 367).

Precisely what were the "ten plagues" (pp. 101 ff.)? Make a careful list. Is the order climactic? Note repetitions having almost the effect of a refrain.

In what ways is Moses' song (pp. 123-4) different in style from the narrative prose?

Note the omission of three chapters and a fraction between selections XXXI and XXXII, dealing with the wandering of the Israelites, the feeding by manna, etc.

Which of the Ten Commandments (p. 125) are only religious in their bearing? Which are at the basis of present-day criminal codes? To what extent do they cover criminal law?

Wherein does the song of Deborah (pp. 169-72) differ from the preceding prose narrative? What particular elements of interest and effectiveness has it?

The story of Samson is rapidly told by Chaucer in his Monk's Tale. The operatic version, *Samson et Delilah,* by Saint-Saens (in which, however, the Bible story is considerably changed) may also be mentioned.

Note the allusion to Ruth (pp. 191 ff.) in Keats' "Ode to a Nightingale" (Lake ed. of *The Golden Treasury,* p. 330). What is the point of it, and its effectiveness? The Book of Ruth appears in *The Book of the Short Story* as "the very ideal and type of the idyl."

Browning's "Saul" (Lake ed. of Selections from Browning, pp. 105-25) is based on the situation presented on page 217.

Whittier's poem, "King Solomon and the Ants," deals with a legend of his visit from the Queen of Sheba (pp. 265-6).

Study Byron's poem, "The Destruction of Sennacherib" (pp. 382-3), in comparison with the Bible narrative, for the purpose of discovering the poet's

method in the choice of details, emphasis, etc.

The Book of Esther deals with atrocious cruelties. On what side are the sympathies of the author? Does he show any disapproval of the blood-thirsty spirit of his characters?

Theme Subjects

1. A comparison of the two stories of the creation (pp. 19-23).

2. The story of the temptation and fall of Adam and Eve as told by Milton (*Paradise Lost*, especially books IV, V, IX-XII)—a rapid summary, with attention to additions to the Bible account (pp. 24, 25).

3. An explanation of Byron's *Cain*—the way he changes the spirit of the Bible narrative (pp. 26, 27).

4. The story of Noah (pp. 27-33). (Comparison may be made, if the material is available, with other stories of a world-wide flood.)

5. A dramatization of the story of Abraham and Isaac told on pages 40 and 41.

6. The story of Isaac and Rebekah (pp. 41-47); of Jacob and Rachel (pp. 54-55).

7. A balanced character sketch contrasting Jacob and Esau (pp. 47-52, 57, 58).

8. Joseph's career (pp. 60-89)—a rapid narrative picking out only the main events.

9. A similar theme on the career of Moses (pp. 90-143).

10. The relation of the Ten Commandments (pp. 126-7) to present criminal law.

11. The story of Jephthah's daughter (pp. 182-3). Tennyson's treatment (mentioned p. 375) may be compared.

12. The exploits of Samson (pp. 184-191)—a summary with emphasis on the most striking incidents. Or Milton's treatment of the story may be compared, after a very brief synopsis of the original.

13. The story of Ruth (pp. 191-99). Or, instead of merely telling the story, more mature students may attempt an estimate of the qualities mentioned in the Notes (pp. 376-7) and any other merits they find.

14. A summary of Browning's "Saul," showing its relations with the Bible narrative (p. 217, etc.).

15. The career of David (pp. 215-58).

16. A comparison of some other story of friendship (Damon and Pythias is the most obvious example) with that of David and Jonathan.

17. An imaginary conversation between Solomon and the Queen of Sheba (pp. 265-6). It may be desirable to assign a particular topic.

18. A dramatization of "Elijah and the Prophets of Baal" (pp. 272-75).

19. An account of the captivity of the Jews (pp. 307 ff.).

20. The story of Daniel (pp. 323-44).

21. The story of Esther (pp. 344-61).

22. The use of dreams in the Old Testament. The examples in the text should be collected, the purposes of the various uses considered, etc. See notes on pages 365-6, 380.

Theme subjects are suggested on page 364 of the Notes and implied in various other places.

Selections for Class Reading

1.—The creation (pp. 19-21).
2.—The end of the flood (pp. 31-33).
3.—The testing of Abraham (pp. 40, 41).
4.—The story of Rebekah (pp. 42-47).
5.—Jacob and Esau (pp. 48-52).
6.—Jacob's dream (pp. 53-4).
7.—Pharaoh's dream (pp. 66-70).
8.—The call of Moses (pp. 93-97).
9.—The Israelites leave Egypt (pp. 119-24).
10.—The giving of the Ten Commandments (pp. 126-28).
11.—Deborah's song (pp. 169-72).
12.—The story of Ruth (pp. 191-99).
13.—David and Goliath (pp. 218-22).
14.—Saul and the Witch of Endor (pp. 237-39).
15.—The parable of the ewe lamb (pp. 245-47).
16.—David's lament for Absalom (pp. 253-55).
17.—Solomon's wisdom (pp. 260, 261).
18.—Elijah and the prophets of Baal (pp. 272-75).
19.—Vengeance on Jezebel (pp. 292-96).
20.—The destruction of Sennacherib (pp. 298-304).
21.—Nebuchadnezzar's dream (pp. 325-30).
22.—The fiery furnace (pp. 330-33).
23.—Belshazzar's feast (pp. 338-41).
24.—Daniel in the lions' den (pp. 341-44).
25.—Esther's revenge on Haman (pp. 349-56).

TOM BROWN'S SCHOOL DAYS. Thomas Hughes. Edited by A. B. De Mille, A. M., Master in English, Milton Academy, Milton, Massachusetts. Chicago: Scott, Foresman and Company. pp. 422. 35 cents.

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Helps to Study

THE AUTHOR AND HIS WORK:
When did Hughes go to Rugby (p. 13)? How long was he there? What was his school record? His further education, and his profession?
Who was "the Master" at Rugby at this time (pp. 20 ff.)? What literary associations has he? When did he die? At what age? With what accomplishment to his credit?

To what extent does the author portray himself in the person of Tom Brown (pp. 14, 15)? Note suggestions as to the originals of various other characters in the story (pp. 411, 413, 420).

What social work did Hughes do (pp. 15, 16)? With what prominent personages did it bring him into contact? Note reflections of his sociological zeal in *Tom Brown's School Days*.

What were Hughes' relations to the United States (p. 17), and especially to a famous American author?

What were his principal works (p. 19)?

ENGLISH PUBLIC SCHOOLS:

The teacher should observe the suggestions of the Preface regarding the books listed on pages 49, 50.

Wherein does the English use of the term "public school" in this book differ from our American use of the term (p. 31)? The student should work out the topic in detail.

What did Dr. Arnold consider the main purpose of a school (p. 27)? Is this purpose served in the cases of the main characters of the book?

Compare the British system as to terms, classes, recitations, etc. (pp. 35-6), with our own. Do you see any advantages in the British system (e. g., in the matter of promotion)?

Note the relation of the system of self-government in English schools (p. 33) to various plans ("honor system," "student councils," etc.) that are now often tried in American institutions. What would you expect to be the effect of such a system in the development of citizens of a democracy?

What was fagging? How defended (pp. 23-4)? Considering all the examples of it in this book, how far do you believe it to have been justified? Does it exist now? Does anything at all similar exist in American schools?

What prominent differences are there between the British and the American systems of school athletics (pp. 38-9)? Which is the better system for symmetrical development of the boys?

TOM BROWN'S SCHOOL DAYS:

When was this book published (p. 42)? With what success? In what respect was it original? Note the very large number of successors it has had.

Did the author intend, when this book was written, to take Tom Brown through Oxford also (see p. 83)? Students who have read *Tom Brown at Oxford* may rapidly summarize it (or the teacher may do so) and compare it in interest with *Tom Brown's School Days*.

Do you find the first part of the book interesting? Is it a mistake to deal so extensively with Tom and his family before he gets to Rugby? What is accomplished in this part of the book? How much of the first four chapters do you consider necessary? How much desirable?

Is there an intrinsic reason for dividing the book into two parts (p. 257)? What could you entitle the parts to distinguish them?

Examine the quotations at the beginnings of chapters. From what authors are they taken?

Are they always appropriate to the subject matter? Do the chapters generally have unity in accordance with their titles and the initial quotations?

Do you agree as to the "wholesome point of view" (p. 45) of the whole story? For example, what do you think of the criticism that has been made of Tom's fight with "Slogger" Williams (p. 48)? Or does the author, even by implication, anticipate our present view as to drinking among school boys?

Would you agree that Hughes "disarms criticism" of his preaching attitude (pp. 44, 58) by frankly admitting his purpose? His digressions, which are mostly of a preaching character, should be considered, each by itself, in relation to its context. For example, is the latter part of Chapter II (pp. 101-3) out of tone in a boys' book? Interesting to boys?

Hughes' use of the colloquial, confidential style (p. 44) may be compared with Thackeray's.

Does the colloquial style justify such errors as the use of plural pronouns in reference to indefinite antecedents (as on pp. 85, 110, etc.) in the author's own text—not conversation?

What does the beginning of Chapter VIII of Part II indicate as to the manner of composition (p. 373)?

Squire Brown (pp. 79 ff.) may be compared, as an English country gentleman, with Sir Roger de Coverley and with Squire Bracebridge (Lake ed. of *The Sketch Book*, and see also *Bracebridge Hall*). Some rather marked differences may be noted. Are they due mainly to the later time Hughes deals with, or—in part at least—to the different character and spirit of the author?

Wherein does the football of Tom Brown's day (pp. 154 ff.) differ from that of the present day—at Rugby; in America?

Observe differences in curriculum and methods (as indicated pp. 208 ff.) between Rugby in Tom Brown's day and our schools of today.

Do you find the talk of the boys always natural (e. g., pp. 358-9)? Is the slang at all difficult? Does it seem any better or worse than our school slang?

Theme Subjects

1. The life and work of Hughes (pp. 13-20).

2. An imaginary conversation between Hughes and Lowell (pp. 17-19) on some definite topic in which both would naturally be interested.

3. Dr. Arnold's main principles in education (pp. 21-31).

4. A paraphrase (and explanation so far as necessary) of Matthew Arnold's "Rugby Chapel."

5. A clear and simple explanation of the main features of the English public school system in Tom Brown's day (pp. 31 ff., and illustrative material throughout the book).

6. The fagging system—either explanation or discussion, or both.

7. An argument on the British and the American athletic systems (pp. 38-9).

8. An argument on Hughes' views of fighting (pp. 318 ff.).

9. A comparison of football in

Tom Brown's day at Rugby and in an American school today.

10. An attempt to explain cricket to the American understanding.

11. Character sketches of "the Doctor" (merely as portrayed in this book, without reference to other things you know about Dr. Arnold), Tom Brown, East, Arthur, Flashman, Martin—any other persons portrayed with sufficient definiteness and individuality.

12. Narrative themes on important divisions of the story, such as:

Tom in a private school (pp. 118-24).
Going up to Rugby (pp. 125 ff.).
Tom and East (a rapid summary of their relations).
Tom and Arthur (ditto).
Tom and Flashman (ditto).
The roasting of Tom (pp. 225 ff.).
Fishing in the Avon (pp. 241 ff.).
Brown versus Williams (pp. 322 ff.).

Selections for Class Reading

1.—The Vale of White Horse (pp. 71-76).
2.—Tom's early friends (pp. (84-88).
3.—A back-sword contest (pp. 94-99).
4.—The Squire's democracy (pp. 111-14).
5.—Tom at his first school (pp. 119-24).
6.—By coach to Rugby (pp. 129-34).
7.—The football game (pp. 155-64—with omissions if desirable).
8.—Old Brooke's speech (pp 172-75).
9.—The blanket-tossing (pp. 180-84).
10.—The Doctor's sermon (pp. 190-92).
11.—Hare and hounds (pp. 195-200).
12.—Roasting a fag (pp. 225-29).
13.—The last of Flashman (pp. 232-36).
14.—Tom's fishing scrape (pp. 245-49).
15.—Arthur's first night at Rugby (pp. 264-68).
16.—A scientist out of date (pp. 289-92).
17.—Hughes' views on fighting (pp. 317-18, 334-5).
18.—Why Tom came to Rugby (pp. 345-6).
19.—Arthur's illness (pp. 348-51).
20.—Tom's talk with the master (pp. 384-86, 390-93).
21.—Tom hears of the Doctor's death (pp. 397-404).

MACAULAY'S ESSAYS on Oliver Goldsmith, Frederic the Great, and Madame D'Arblay. Edited by Alphonso G. Newcomer, Professor of English in the Leland Stanford Junior University. Chicago: Scott, Foresman and Company. pp. 262. 30 cents.

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GENERAL MATTERS:

For suggestions and questions on Macaulay, see pages 155-58 and 173-78 of this Manual—especially page 174 on points of style, most of which may be applied to these essays and need not be here repeated.

Note various corrections as to matters of fact in the notes (pp. 233 ff.). Make a collection of these, and try to decide how the errors were probably caused and how serious they are. What statements in the Introduction, as to Macaulay, do they illustrate?

The teacher should be very careful to observe the distinction as to looking up allusions, which is made on page 7.

Discuss the justice of the criticism quoted from Morison on page 240. Compare the essays there mentioned with those on Clive and Hastings, or others of Macaulay's essays.

Find some of the best examples of Macaulay's "unlovely staccato" (mentioned p. 27). See pages 137-8, for instance.

GOLDSMITH:

In relation to Goldsmith's career and his works, see also pages 72 and 108-10 of this Manual.

What characteristics has the essay on Goldsmith, which seem to be due to the purpose for which it was written (p. 233)? In what ways, chiefly, does it differ from Macaulay's essays which were ostensibly reviews of books?

Point out exaggerations in Macaulay's picture of Goldsmith (e. g., on p. 44). To what prominent characteristics of Macaulay's style do they seem to be due?

What is Macaulay's opinion of *The Traveller* (p. 49)? Why should he call it a "philosophical" poem?

Test for yourself Macaulay's criticism of the "absurdities" of *The Vicar of Wakefield* (p. 50). To what extent, if at all, do you agree with Macaulay? See page 73 of this Manual.

Treat similarly Macaulay's criticism of *The Deserted Village* (pp. 51-2), and see page 224 of this Manual.

FREDERIC THE GREAT:

When and where was this essay published? What work prompted it? In what way had Macaulay collected material on the subject (p. 236)?

Lest the pupil should get wrong impressions of Campbell, the teacher should point out his achievements as a poet. His best poems may be found in the Lake edition of *The Golden Treasury*.

Is Macaulay's treatment of Frederic the Great a "life . . . after the manner of Plutarch?" For example, is it as thorough and searching a character study as Plutarch customarily wrote?

Find some of the expressions which you think Napier censured (p. 236), and discuss the reasonableness of Macaulay's defense.

While Carlyle's *Frederick the Great* is immensely voluminous, the teacher ought to secure some familiarity with it, at least for the purpose of contrasting Carlyle's treatment of some important events with Macaulay's. Are the differences due chiefly to the different scale of treatment; or do they indicate radically different purposes and methods and styles?

Find examples of the unfairness toward Voltaire which is mentioned on page 238. To what characteristic of Macaulay can they be attributed?

Is the editor's criticism of the un-German style on page 138 (see p. 239) fully justified in view of Frederic's well known preference for French (pp. 69 ff.)?

MADAME D'ARBLAY:

Evelina is so lively and entertaining a fiction that the teacher (who doesn't already know it) can add much pleasure to his life, and greatly vivify the teaching of this essay, by becoming familiar with it, and giving his students an impression of it by means of extracts or summaries.

Just what is accomplished in the two introductory paragraphs of the essay on Madame D'Arblay (pp. 161-63)? Do they lead naturally to the brief announcement of the purpose of the essay near the bottom of page 163? What especially prominent characteristics of Macaulay does this introduction illustrate?

The relations of the Burneys to prominent men of the time should be noted—especially to Dr. Johnson (pp. 167, 184), Garrick (p. 168), Burke.

What is accomplished by the digression on Crisp (pp. 171 ff.)? How is its length to be accounted for? Is it justified?

Find some of the best illustrations of the very striking familiarity of Macaulay with the personages and the life of the time portrayed.

What attitude toward the Crown is indicated in Macaulay's treatment of Fanny Burney's position in the royal household (pp. 191 ff.)? Is the extensiveness of his treatment of this matter justified by its importance? What was the effect in the career of Miss Burney?

What is the purpose of the general material on characterization on pages 216-22? How is it precisely brought into relation to the subject of the essay?

Sum up carefully Macaulay's conclusions as to Miss Burney's style and what she did for fiction (p. 232).

Theme Subjects

1. In relation to Goldsmith see pages 74 and 110-11 of this Manual.

2. A discussion of Macaulay's criticism of *The Traveller* (p. 49), *The Vicar of Wakefield* (p. 50), or *The Deserted Village* (p. 51) (a separate theme on each, of course).

3. A character sketch of Frederic the Great.

4. Narrative themes dealing with the main portions of Frederic's life, such as the following:

His childhood (pp. 65 ff.).
Frederic and Voltaire (pp. 73-75, 88-9, 106 ff., 136 ff.).
Frederic's transformation as a ruler (p. 75; it may be compared, perhaps, with that of Henry V of England—see the Lake ed. of Shakspere's *Henry V*, and pp. 87-90 of this Manual).
His relations with Maria Theresa (pp. 77 ff., 118 ff.).
The Seven Years' war (pp. 125 ff.).
Frederic's relations with England (pp. 129 ff.).

5. A comparison of the Prussian monarchy at the date of Macaulay's writing this essay and at the present time.

6. The beginning of the Prussian army (pp. 63 ff.).

7. How Fanny Burney was educated for her work (pp. 165 ff.).

8. Mr. Crisp as a type character—the connoisseur (pp. 171 ff.).

9. A synopsis of *Evelina*.

10. Dramatize Fanny Burney's first meeting with the King and the Queen (pp. 189 ff.).

11. Her experiences in the Queen's household (pp. 191 ff.).

12. Her relations with Dr. Johnson and other literary men of the time.

13. An imaginary conversation between Dr. Johnson and Fanny Burney on some specific subject—such as *Evelina*, or her accepting the position in the Queen's household.

14. Madame D'Arblay's life and works (supplement Macaulay's treatment on pp. 214-16).

Selections for Class Reading

1.—Goldsmith's education and wanderings (pp. 43-47).

2.—His principal works (pp. 49-53).

3.—His last years (pp. 55-59).

4.—Frederic the Great's boyhood (pp. 65-68).

5.—Frederic ascends the throne (pp. 75-77).

6.—His manner of governing (pp. 92-97).

7.—His amusements (pp. 101-106).

8.—Frederic and Voltaire (pp. 110-16).

9.—The league against Frederic (pp. 124-29).

10.—Frederic's success (pp. 142-46, 158-60).

11.—Reflections on the death of Madame D'Arblay (pp. 161-63).

12.—Fanny Burney's education (pp. 165-71).

13.—The genesis of *Evelina* (pp. 179-83).

14.—Miss Burney as a "lioness" (pp. 183-85).

15.—She goes into the Queen's household (pp. 191-95).
16.—She leaves the Queen (pp. 207-12).
17.—Madame D'Arblay as a writer (pp. 216-23).
18.—Conclusion (pp. 230-32).

ADDISON and STEELE. Selections from *The Tatler* and *The Spectator*. Edited by Herbert Vaughan Abbott, Professor of English, Smith College. Chicago: Scott, Foresman and Company. pp. 360. 35 cents.

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XLIX. Westminster Abbey.
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GLOSSARY AND INDEX TO INTRODUCTION.

Helps to Study

For material as to Addison and Steele, based on what is in the main the same Introduction as that to this book, see pages 58, 59, of this Manual. See also Macaulay's *Essay on Addison* (p. 175 above).

THE SELECTED ESSAYS:

Why should the words "story" and "fable" both be used in the title on page 49?

Note especially the tone of the second selection (pp. 51-56)—half serious, half humorous, wholly elegant and urbane. Pick out particular passages in illustration.

What attitude toward France is indicated in the third selection (pp. 57-62)? Look up the relations of England to France at this time? What is the meaning of the name signed to this paper?

Wherein do you find the fourth selection (pp. 63-68) applicable at the present time?

What differences are there between the materials chiefly used for paper in Addison's day and at present (see p. 76)? Note a difference also in the matter of handling advertising (p. 77).

Subjects resembling that of the seventh selection (p. 79) may often be used by students, to stimulate the imagination and ingenuity.

Is the allusion on page 89 to "a long Canterbury tale" any indication of the attitude of Addison's time toward Chaucer? On this point see an early poem of Addison's entitled "An Account of the Greatest English Poets."

What attitude toward the Crown and the House of Stuart is indicated in the ninth selection (p. 96)?

Material on marriage in the sixteenth selection (pp. 129-34) may be compared with Stevenson's *Virginibus Puerisque*. How seriously is it to be taken?

Compare the servant problem in Steele's day with the servant problem now (pp. 135-39).

How does the story of Yarico and Inkle apply to the preceding essay part of the paper (pp. 149-55)?

To what extent do the superstitions discussed on pages 156-60 still exist?

How far does Addison anticipate our present microscopic knowledge (pp. 161-66)?

How many students have kept diaries? Did their entries vary greatly from those on pages 191-94?

Social satires like "The Beau's Head," "The Coquette's Heart," "The Fan Drill," "Town and Country Fashions," etc., may be applied to the present time (*mutatis mutandis*). See pages 208-32.

How much real love of nature is indicated in the paper on "A Bed of Tulips" (pp. 239-44)? Note in the next paper (p. 249) a protest against the artificial gardening which was so popular in Addison's time.

One of the versions of the "Ballad of Chevy Chase" (pp. 251 ff.) is to be found in Newcomer and Andrews' *Twelve Centuries of English Poetry and Prose*. The teacher will recall that interest in ballad literature was a prominent feature

of eighteenth century romanticism, and this essay of Addison's no doubt had some influence in the revival.

What attitude toward criticism, especially criticism of the drama, is indicated in "Sir Timothy Tittle" (pp. 260-65)? Look up Addison's own dramatic writings to see whether they conform to the implications of this essay.

Was the "applauding trunk-maker" a negro (see line 20, page 267)? See also page 287.

What do you judge Addison's attitude toward opera to have been (see pp. 271ff.)? Compare Nicolini's lion with some of our theatrical and operatic animals at the present day.

Formulate in direct and simple terms the purpose and the lesson of "The Vision of Discontents" (pp. 276-85).

Note that the "Arabian Nights Tales" (p. 290) were just receiving their first translation into a modern European language in Addison's day (Galland's French translation of 1704-17). Some of the tales had been known, but there was no complete English version for more than a century.

To what literary species does "The Vision of Mirzah" (pp. 308-14) belong? Do you find it any more of a real short story than other narratives of Addison or Steele? (See the Lake ed. of *Types of the Short Story* and Manual pp. 252 ff.)

Compare Addison's essay on Westminster Abbey with Irving's on the same subject (in *The Sketch Book;* see Manual p. 29). See also one of the *De Coverley Papers* on the Abbey.

Perry Pictures 1485-87 are of Westminster Abbey.

How much of the material purporting to be written in 2011 (pp. 322-25) could now be applied to Addison's time and to *The Spectator?* What do you take to be the main purpose of this essay?

Try to work out the system of capitalization which Addison followed (pp. 326-29), or to decide whether there is a system. Are the capitalized words all nouns? Are all nouns capitalized? Are all emphatic words capitalized?

GENERAL MATTERS:

What system do you find in the arrangement of the selections—if any? Note for example the group consisting of XXX-XXXIV, and find other groups of related papers.

Point out as many general differences as you find between the papers by Addison and those by Steele. For instance, which contain the greater number of grammatical slips? Which do you like best as to style? As to tone?

Consider separately the papers from *The Tatler* and from *The Spectator.* Do you note any differences?

Note as many illustrations as you can find in the essays, of the various topics treated in the editor's Introduction (pp. 13 ff.). For example, topic 5 (pp. 16, 17) is touched upon in selections XXXI-XXXIV. Do you find anything about it elsewhere?

There are a number of notes calling attention to errors in grammar—or at least variations from what we now consider proper (pp. 58, 64, 110, etc.).

Supplement these if you can (pp. 83, 87, 93, 123, 138, etc.).

Some variations from present custom in matters of quotation and paragraphing may be noted. For example, on page 93 there is quotation of what is only indirect discourse; in "The Vision of Mirzah" the remarks of different speakers are not put in different paragraphs as we would put them, nor is quotation within quotation indicated. What is gained by our present custom?

Note the use of "an" (instead of "a") before words beginning with "h" (as on pp. 290, 291, and elsewhere). Does this mean that the present cockney suppression of initial "h" was educated speech in the days of Addison and Steele? What would you take the spelling "an one" (p. 168) to indicate as to pronunciation?

Theme Subjects

Many of the subjects suggested for the *De Coverley Papers* (pp. 60, 61, above) can be applied to this volume.

1. The aims of Addison and Steele in their essays (to be based on a collection and classification of material from the whole volume—as well as from the *De Coverley Papers* if the student knows them also).

2. An application of the central idea of selection III to some nation or person or situation of the present time.

3. A theme in the manner of selection VII. (The precise subject must be chosen with considerable care, or a triteness wearisome to the teacher—and not helpful to the student—is likely to result.)

4. Servant problems in Steele's time and today (pp. 135-39).

5. A comparison of the story of Yarico and Inkle (pp. 152-54) with that of Pocahontas.

6. Present-day superstitions (see pp. 156-60).

7. Keeping a diary (see pp. 191-94).

8. An original treatment of the subject of selection XXIX.

9. The story told in the "Ballad of Chevy Chase."

10. A theme on some stage animal of the present day (impersonated by a man—pp. 271-5).

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1.—To the readers of *The Spectator* (pp. 51-56).

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